THE · MODERN
MUSIC · SERIES

ALTERNATE
THIRD
BOOK

BY

ELEANOR SMITH

SILVER
AND
BURDETT
COMPANY

THE ALTERNATE THIRD BOOK OF VOCAL MUSIC

BY

ELEANOR SMITH



SILVER, BURDETT AND COMPANY

NEW YORK BOSTON CHICAGO

In addition to the songs and poems copyrighted separately, this volume contains much original material which is covered by the general copyright of the book and must not be used without special permission.

COPYRIGHT, 1898, 1899,
BY SCOTT, FORESMAN & COMPANY.

COPYRIGHT, 1901, 1903,
BY SILVER, BURDETT & COMPANY.

THE MODERN MUSIC SERIES.

"Knowledge has its beginning from the mind; its introduction from the senses."

There are two essential things to be considered in the musical education of the child:

1st. The cultivation of the musical sense — the appreciation and love of music.

2d. The development of the understanding in the elements of music — the ability to read at sight, etc.

These two phases of growth are in no way antagonistic to each other; on the contrary, the child can only grow properly in each through the influence of the other. Some teachers would emphasize the importance of sight reading and technical training, as if the development of independent ability were the only essential thing in music training; while others would emphasize song singing and musical expression at the expense of independent ability. The simple truth is, that neither is complete without the other; that one must grow from and relate to the other, and that their relation must be definitely established and continuously sustained.

The distinguishing feature of THE MODERN MUSIC SERIES is the relation between the songs and studies. By taking the student from the song to the study, and by relating the study centers to music of high character, the child gains power in the elements of music under the influence of the best musical thought, and thus attains the ideal of education, since the true spirit of the art of music dominates and influences him at every stage of his progression.

THE ALTERNATE THIRD BOOK OF VOCAL MUSIC.

This is the fourth of THE MODERN MUSIC SERIES, the PRIMER, the FIRST BOOK and the SECOND BOOK, being its predecessors. There is also a co-ordinate book, the THIRD BOOK OF VOCAL MUSIC, which is best fitted for use in girls' classes.

The ALTERNATE THIRD BOOK is especially well adapted for mixed classes. Part I is devoted to songs for unchanged voices — a few unison songs, with two, three and four-part songs in proper proportion. Part II takes up the bass clef and makes the work particularly interesting and attractive for boys.

Throughout Part I each key is introduced with a graphic showing of the scale; the major key on the left hand page, and the minor key on the opposite right hand page. Below the scale the triads of each key are shown in a clear and comprehensive way, and following these are two and three-part exercises illustrating the different chords of the key. Exceptionally helpful is the contrasting illustration of the major and minor scales. This arrangement is repeated in each of the eleven keys contained in the book in order that pupils may use the key illustrations for purposes of reference. For instance, if in singing a song there is a doubt whether the scale passage is major or minor, or whether the

interval is a modulating tone or simply a chromatic passing tone, the fact can be discovered by reference to the pages illustrating these problems.

Following the key pages are a number of standard songs from the world's best musical literature. Most of the songs are complete in both words and music. Occasionally a song without words is shown, and in rare cases the study of some technical form is presented in an exercise. However, this technical study is almost entirely limited to the key pages. The songs without words have a very specific value, requiring the pupil to draw upon his imagination to a greater extent than where the words are given and are illustrated by music.

In Part II much attention is paid to the development of boys' voices in the bass clef. In many songs the melody is shown first in the soprano clef to be sung by the sopranos or the entire school, and is then repeated in the bass clef. This plan is varied by showing songs in regular form but with the melody in the bass, the sopranos and the altos singing the accompaniment. Gradually the bass is established in its regular harmonized form with the soprano and alto, the soprano being then given its customary treatment as the leading part.

From the foregoing explanation, it will be seen that the material of the book is reduced to two separate phases, each distinctly and definitely set forth — (a) the illustration of musical problems in diagrams and exercises; (b) the best music in complete form.

In addition to the exercises, which treat all the different problems of musical technic that pupils in the upper grammar grades are likely to encounter, the book contains 212 songs; 169 of these are songs with words; 43 are songs without words.

The accompanying table of contents will show the great variety of composers drawn upon for musical contribution. The technical studies are selected from a wide range of the best musicians who have written treatises upon musical structure and development.

Furthermore, the book as a whole, represents the thought and genius of what is universally recognized as the highest musical authority. The ALTERNATE THIRD BOOK OF VOCAL MUSIC is carefully organized, adapted and arranged to meet the needs of the upper grammar grades of the public schools.

TABLE OF CONTENTS.

SONGS OF THE SEASONS.

TITLE.	COMPOSER.	PAGE.
Spring Song	*Gade*	74
Spring Song	*Mendelssohn (Arr.)*	126
Spring	*Gilchrist*	59
Spring's Journey, The	*Spohr*	234
Spring-time is Returning	*Welsh*	179
Joys of Spring	*Vogel*	94
How Cheerful along the Gay Mead	*Dr. Arne (Arr.)*	65
March	*Chadwick*	176
April	*Eleanor Smith*	13
In April	*Gilchrist*	21
In May	*Kurth*	124
May	*Billeter*	100
May	*Lachner*	236
May Song	*Willi*	55
Welcome to May	*Abt*	145
Stay So, Sweet Season	*Seidel*	119
June	*Danish Tune*	211
The Summer Days are Coming	*Schalm*	162
Spirit of the Summer-time	*Irish Folksong*	7
Summer Days	*Eleanor Smith*	33
A Summer Morning	*Hauptmann*	58
A Lament for the Summer	*Gilchrist*	146
Autumn	*Gramm (Arr.)*	23
The Autumn Strews on Every Plain	*Stirling (Arr.)*	194
October	*German Air*	130
Old Winter	*Eleanor Smith*	163
Winter	*Pelham*	238
The Four Seasons	*F. Clay*	18

SONGS OF NATURE.

Birds of Passage	*Graben-Hoffmann*	152
Come Fairies, Trip it on the Grass	*Parry*	212
Corn Song	*Klein*	206
Daffodils	*German*	189
Fairy Song	*Laib*	169
Farewell to the Woods	*Esser*	148
Flower Dances	*Folksong*	139
Flow Gently, Sweet Afton	*Spilman*	164
Green for the Mountain Side	*Tyrolese Song*	132
Hark! Hark! the Lark	*Cooke*	98
Heather-Bloom	*Folksong*	107
Ho! the Wild Wind	*Heale*	120
In the Wood	*Heim*	90
In the Woodland	*Aberkee*	117
In the Woods	*Mendelssohn (Arr.)*	51
Nightfall	*Methfessel*	223
Snowflakes	*Gilchrist*	153
The Archer	*Old Melody*	142
The Banks of Dee	*Scotch Folksong*	30
The Brooklet	*Graben-Hoffmann*	84
The Busy Workman	*Reichardt*	64
The Chapel in the Wood	*Schletterer*	27
The Daffodils	*Hermes*	38
The First Grass	*Schumann*	48
The Happy Farmer	*Schumann (Arr.)*	192
The Hills of Tyrol	*Thümmel*	26
The House in the Woods	*Hermes*	35
The Meadow is a Battlefield	*Eleanor Smith*	88
The Nightingale	*Mendelssohn (Arr.)*	108
The Rising of the Lark	*Welsh*	178
The Snow	*Farnsworth*	128
The Snow Melts Fast	*Gilchrist*	106
The Swallow	*Schletterer*	75
The Wood Thrush	*Hatton*	96
Wandering	*Gruenberger*	204
Wandering	*Liebe*	230
Welcome, Wild Northeaster!	*Jaspersen*	186
Who Loves the Trees Best?	*Eleanor Smith*	109

OCCASIONAL.

Christmas Bells	*English*	199
Christmas Bells	*Mueller-Gilchrist*	128
Christmas Hymn	*Sullivan*	155
Decoration Day	*Flemish Folksong*	188
Easter Anthem	*Carey*	240
Flowers for the Brave	*Tschirch*	184
Harvest Home	*Macfarren*	218

LULLABIES.

A Norse Lullaby	*Gilchrist*	140
Etapopeia	*Bohemian Folksong*	22
Hush-a-by, Baby	*Lorraine (Arr.)*	19
Hush-a-by, Darling	*Lochaber Lullaby (Arr.)*	49
Lullaby	*Lithuanian Folksong*	31
Peaceful Slumbering	*Storace*	56
Swinging the Hammock	*Winterfeld*	102
The Child Awakening	*Bohemian Folksong*	43

SONGS OF ACTION.

Dancing Song	*Hungarian Folksong*	50
Gypsy Song	*Schubert*	187
The Fox Hunt	*Scotch Folksong*	190
The Hunt	*Pearson*	63
The Spanish Gypsy	*Spanish Folksong*	36
The Wild Huntsman	*German*	134
Under the Greenwood Tree	*Old English*	202

BALLADS.

TITLE.	COMPOSER.	PAGE.
We March Away	*Stern*	216
Wake to the Hunting	*Ramsey*	24
Charley is My Darlin'	*Scotch Folksong*	239
Home, Sweet Home	*Irish*	157
Kelvin Grove	*Scotch*	167
Lordly Gallants	*Callcott*	180
The Mariners	*Danby*	198
We Be Three Poor Mariners	*Old English*	135
Weel May the Keel Row	*Folksong*	191

PATRIOTIC AND HEROIC SONGS.

America	*Carey*	131
Battle Hymn of the Republic		170
Bugle Song	*Gilchrist*	226
Columbia, the Gem of the Ocean	*Shaw*	208
How Sleep the Brave	*Cotta (Arr. by Sering)*	14
Keller's American Hymn	*Keller*	182
Marseillaise Hymn		222
My Heart 's in the Highlands	*Courtney*	150
My Native Vale	*Turpin*	79
My Normandy	*Bérat*	39
O, Country Great and Glorious	*Schumann*	45
Our Country	*Klein*	173
Pibroch of Donnel Dhu	*Scotch Folksong*	221
Santa Lucia	*Neapolitan Boat Song*	82
Sir Hugh de Bray	*Klein*	166
Tenting on the Old Camp Ground	*Kittredge*	174
The Blue Bells of Scotland	*Mrs. Jordan*	233
The Campbells are Coming	*Scotch Folksong*	235
The Hardy Norseman	*Norse Song*	54
The Star-Spangled Banner	*Arnold*	228
The Watch on the Rhine	*Wilhelm*	161
'Way Down Upon de Swanee Ribber	*Foster*	210
Why Lingers My Gaze?	*Welsh*	172

ETHICAL SONGS.

Auld Lang Syne		151
Caller Herrin'	*Scotch Folksong*	224
Each Fearful Storm	*Stainer*	200
In the Tempest	*Tyson-Wolff*	87
Isle of Beauty	*Irish Folksong*	159
Music	*Reichardt*	32
Hemlock Tree	*Folksong*	144
Song After Labor	*Reichardt*	160
Spinning Song	*Haydn (Arr.)*	123
Spinning Song	*Rheinberger*	104
The Christmas Rose	*Hamma*	69
The Contented Heart	*Neefe*	203
The Falcon	*Conradi*	237
The King in Thule	*Zelter*	129
The Minstrel's Request	*Tauwitz*	44
The Primrose	*Randegger*	62
The Spirit of Song	*Häser*	118
Thoughts in Autumn	*Gilchrist*	42
Which is the Properest Day to Sing?	*Dr. Arne (Arr.)*	196

DEVOTIONAL SONGS.

A Song of Praise	*Gruenberger*	19
Above the Clear Blue Sky	*Hopkins (Arr.)*	206
Awake, My Soul, and With the Sun	*Barthelemon*	137
Evening Song	*Volkmann*	71
Good Night	*Nägeli*	158
Good Night	*Taubert*	92
Hear Us, Lord	*Mendelssohn*	114
Holy, Holy, Holy	*Dykes*	231
Lead, Kindly Light	*Dykes*	201
Lift Thine Eyes	*Mendelssohn*	110
Morning Hymn	*English*	138
Morning Song	*Abt*	78
Morning Song	*Gilchrist*	238
Night	*Fr. Hegar*	112
Night Sinks On the Wave	*Smart (Arr.)*	116
Now Thank We All Our God	*Rinkhart*	232
O Lord, Another Day is Flown	*Smith*	156
O Lord, Our God, Thy Light and Truth	*Clark*	156
Praise of the Creator	*Old Jewish Melody*	26
Praise Ye the Lord	*Wohlfahrt*	13
The Goodness of God	*Grell*	70
Twilight at Sea	*Folksong*	185
Vesper Hymn	*Bortniansky*	13
Who Hath Built Thee, Lovely Wood?	*Mendelssohn (Arr.)*	15

THE ALTERNATE THIRD BOOK OF VOCAL MUSIC.

Spirit of the Summer-Time.

William Allingham. Old Irish Folksong.

Andante.

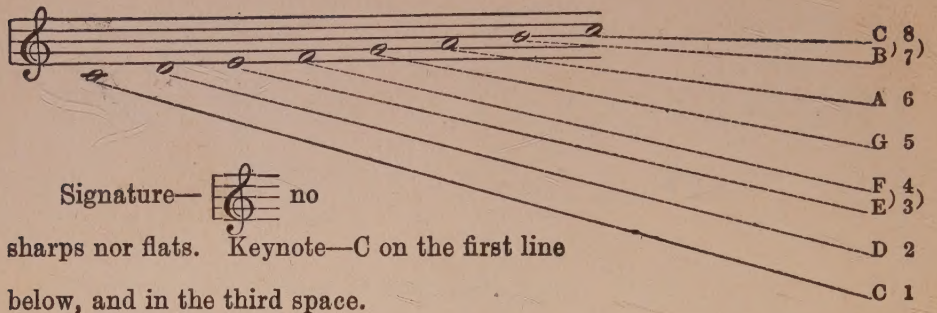
mf

1. O spir-it sweet of sum - mer - time, The swal-low from her
2. Bring back the ros - es to . . the dells, Oh! bring a - gain my
2. Bring back the sing - ing, bring the scent
2. Of mea-dow lands at dew - y prime;

mf

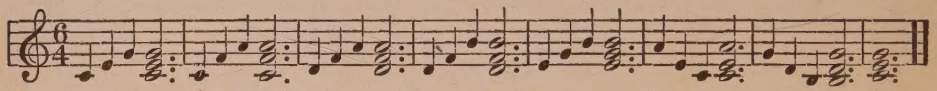
dis - tant clime, The hon-ey-bee from drow - sy cells.
heart's con - tent, Thou spir-it sweet of sum - mer - time.

A Study.



Signature— no sharps nor flats. Keynote—C on the first line below, and in the third space.

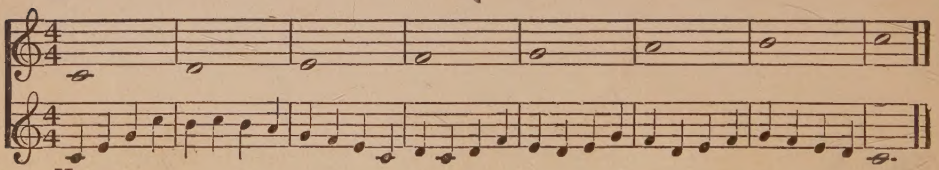
Triads of C Major.



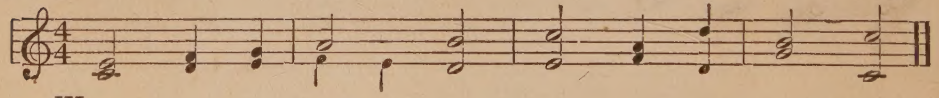
A further treatment of Triads will be found on page 252, under Rudiments of Music.

Studies.

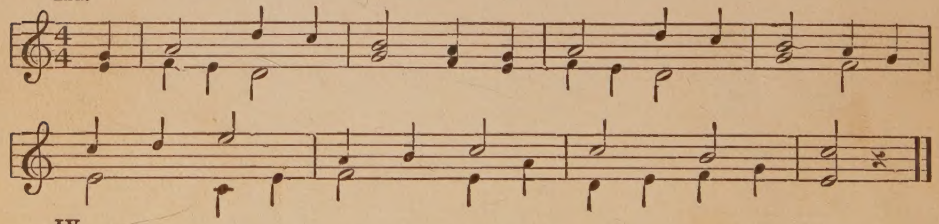
I.



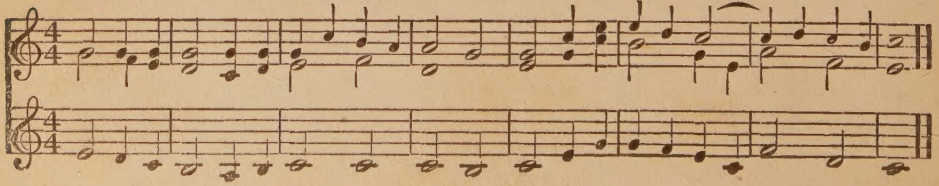
II.



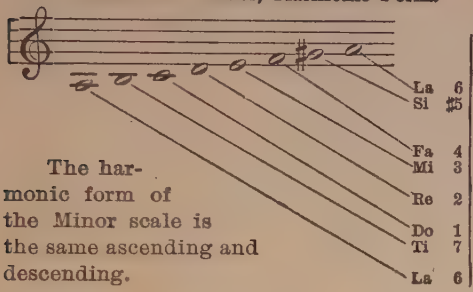
III.



IV.

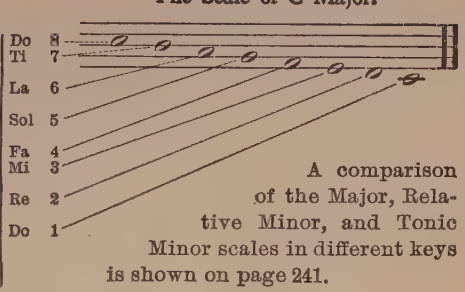


The Scale of A Minor, Harmonic Form.



The harmonic form of the Minor scale is the same ascending and descending.

The Scale of C Major.

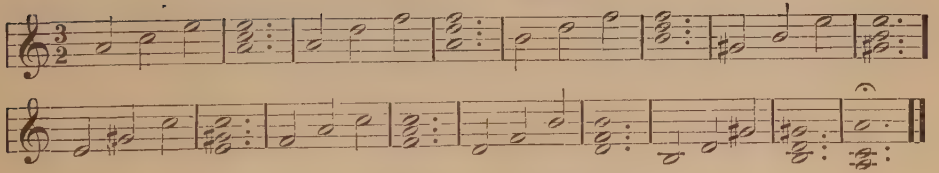


A comparison of the Major, Relative Minor, and Tonic Minor scales in different keys is shown on page 241.

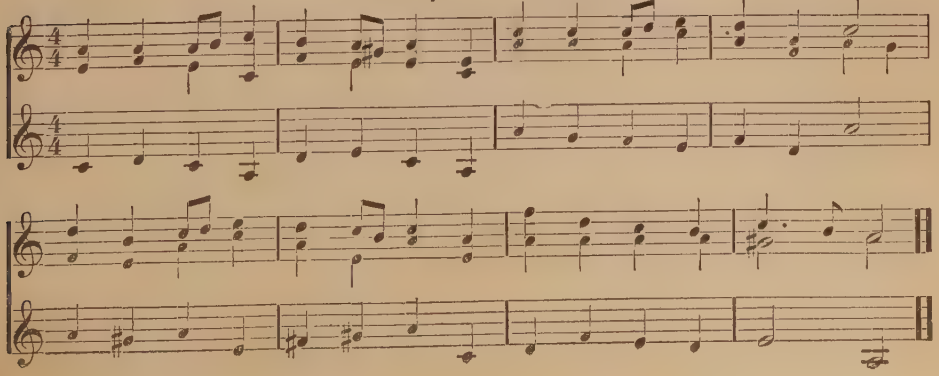
The Scale of A Minor, Melodic Form, Ascending and Descending.



Triads of A Minor.

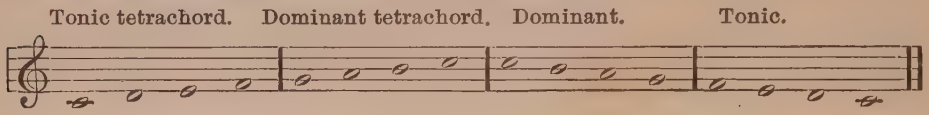


A Study in A Minor.



Tetrachords.

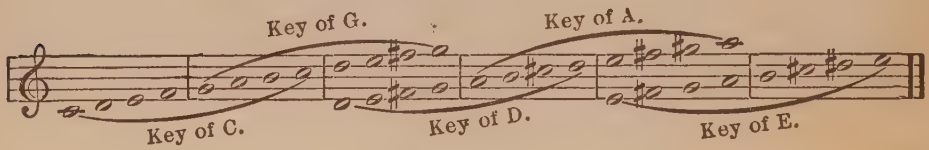
A *tetrachord* is a regular succession of four scale-tones. The major scale is composed of two tetrachords, the *tonic* and the *dominant*, which are exactly alike in melody except that the latter begins with the tone 5 and completes the ascending melody of the scale.



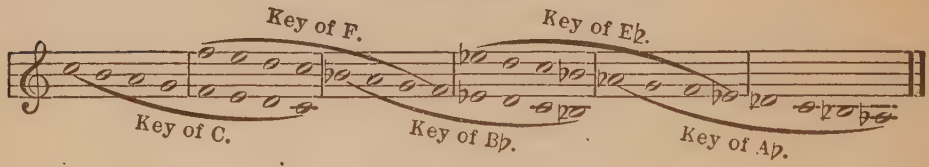
Related Keys.

The following diagrams show how the tonic and dominant tetrachords are the basis of modulation to dominant and sub-dominant keys.

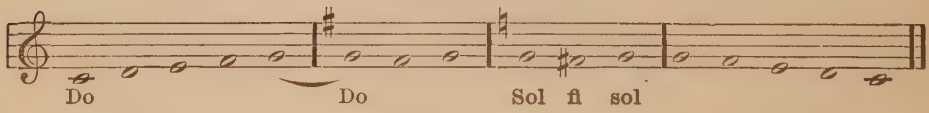
Sharp Keys.



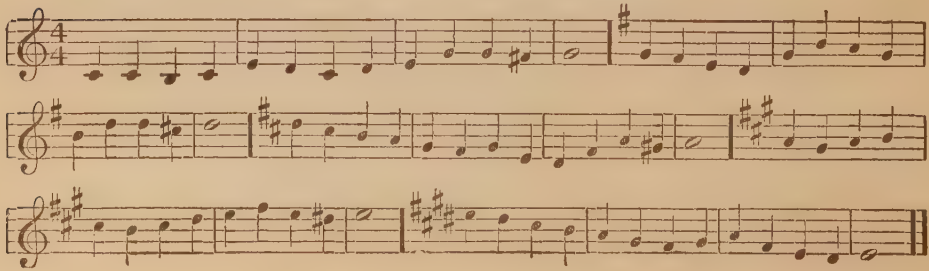
Flat Keys.



Sharp Four.

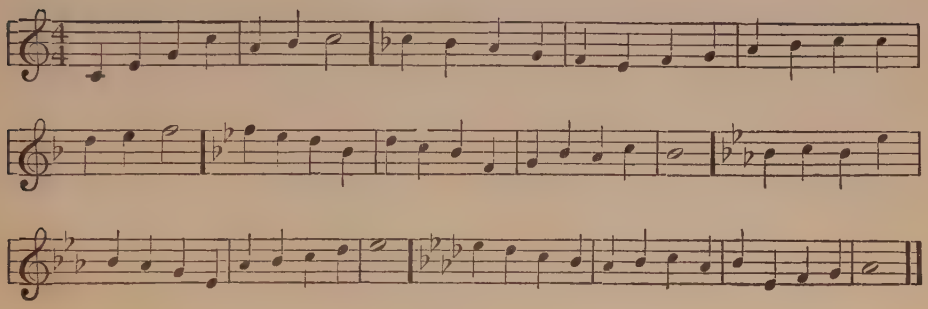


Modulation by Sharps.



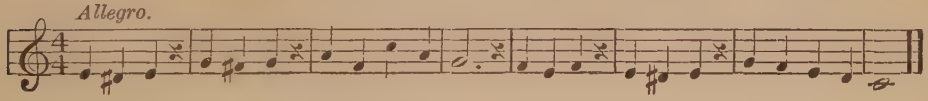


Modulation by Flats.

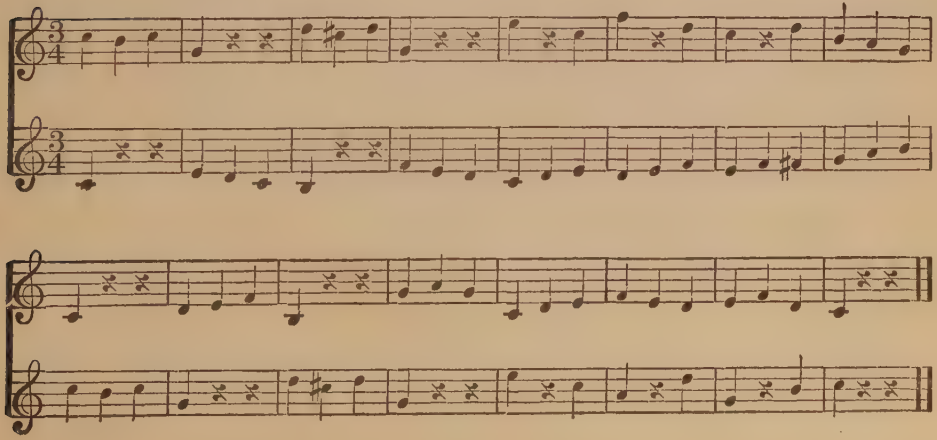


Chromatic Passing Tones.

Chromatic tones that do not disturb the key, but embellish the melody, are called Chromatic Passing Tones, as shown in the following studies:



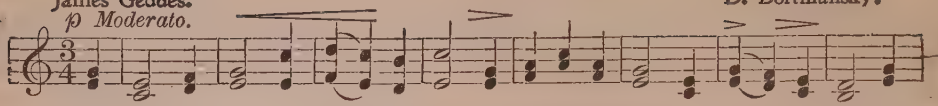
A Study.



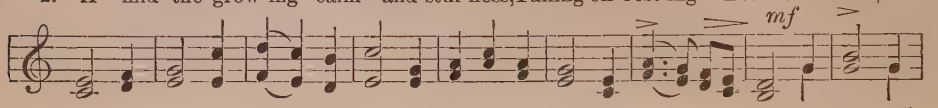
Vesper Hymn.

James Geddes. D. Bortniansky.

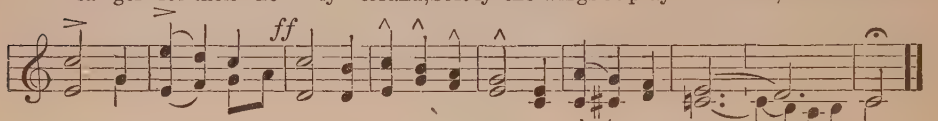
p Moderato.



1. The night, with sa - ble shield, is turn - ing Backward the gold-en darts of day, And
2. A - mid the grow-ing calm and still-ness, Falling on rest-ing hill and wold, All



on - ly stars look down se - rene-ly, Guid-ing the wan-d'rer on his way: Thy peace, all
ea - ger for their ho - ly errand, Soft-ly the wings of prayer un - fold, And bear from



oth - er peace tran - scending, In-to our souls is now de - scend ing.
hearts that else were bro-ken, Those deep desires that ne'er are spo - - ken.

Praise Ye the Lord.

Isaac Watts. Wohlfahrt.

Maestoso.

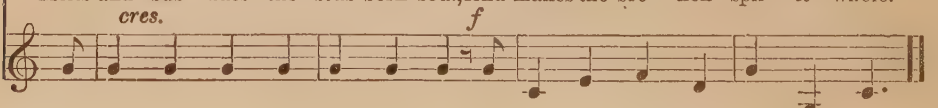


1. Praise ye the Lord, 'tis good to raise Our hearts and voi-ces in His praise;
2. Great is the Lord, and great His might, And all His glo - ries in - fin - ite;
3. He loves the meek, re - wards the just, The wick - ed hum-bles in the dust;

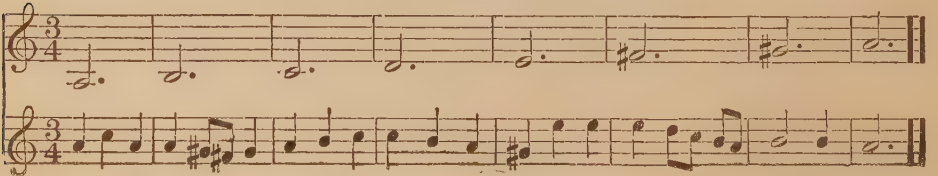




His na - ture and His works in - vite To make this du - ty our de - light.
His wis - dom vast, and knows no bound, A deep where all our tho'ts are drowned.
Melts and sub - dues the stub-born soul, And makes the bro - ken spir - it whole.

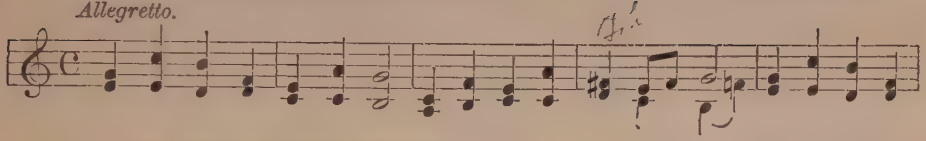


A Study.

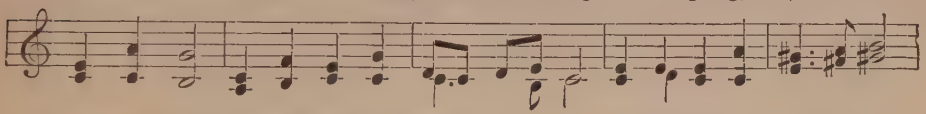


From the French of Rémi Belleau by F. Manley. Eleanor Smith.

Allegretto.



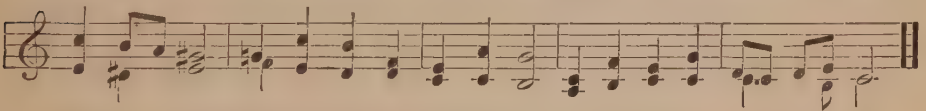
1. A - pril, sea - son blest and dear, Hope of the re - viv - ing year, Promise bright of
2. 'Tis thy courteous hand doth bring Back the messenger of spring, And, his te-dious



fruits that lie In their down-y can - o - py, Till the nipping winds are past,
ex - ile o'er, Hail'st the swallow's wing once more. Eglantine and hawthorne bright,



And their veils a - side are cast. A - pril, who de - lights to speed O'er the em-'rald,
Thyme, and pink, and jasmine white, Don their purest robes to be Guests, fair A - pril,

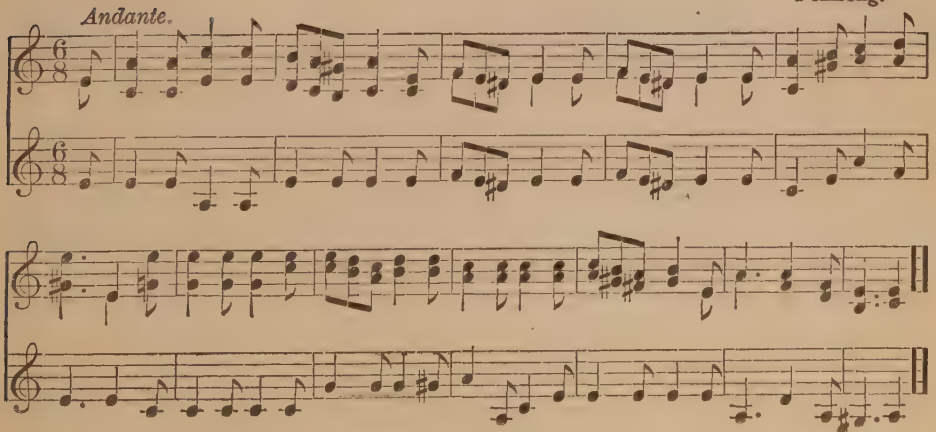


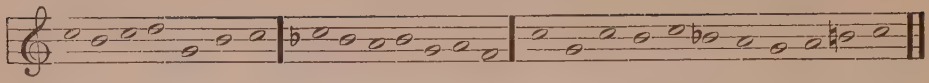
laugh - ing mead, Flow'rs of fresh and brilliant dyes, Rich in wild em - broi - der - ies.
wor - thy thee, And the earth and air are rife With de-light, and hope and life.

A Study.

Folksong.

Andante.



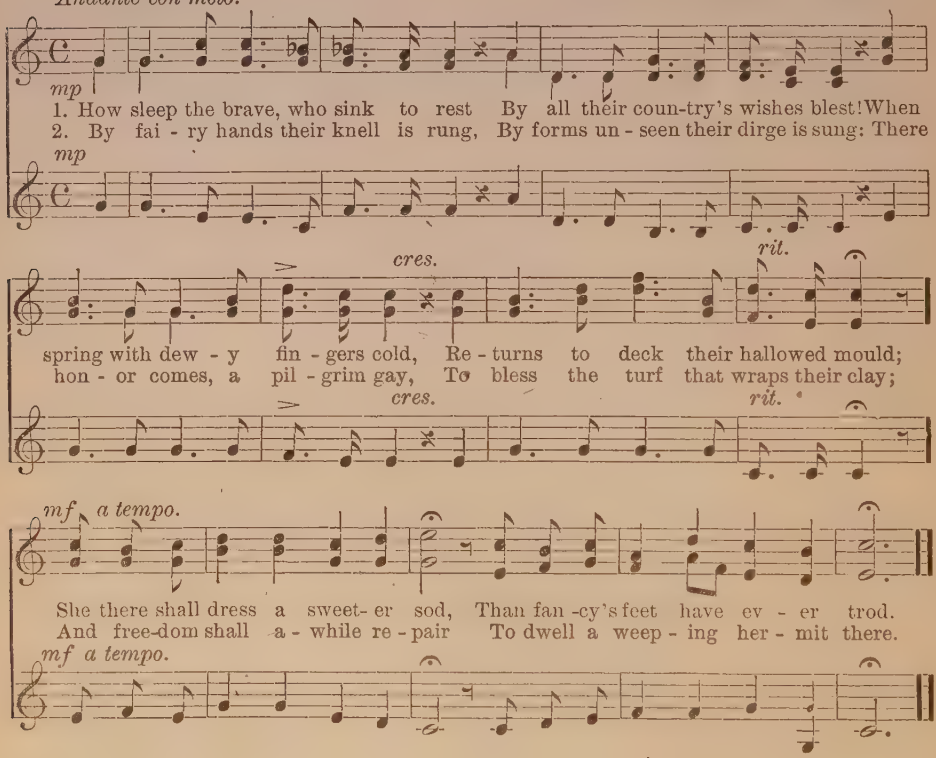


How Sleep the Brave.

William Collins.

Arranged from Cotta, by Sering.

Andante con moto.



A Study.



Who Hath Built Thee, Lovely Wood?

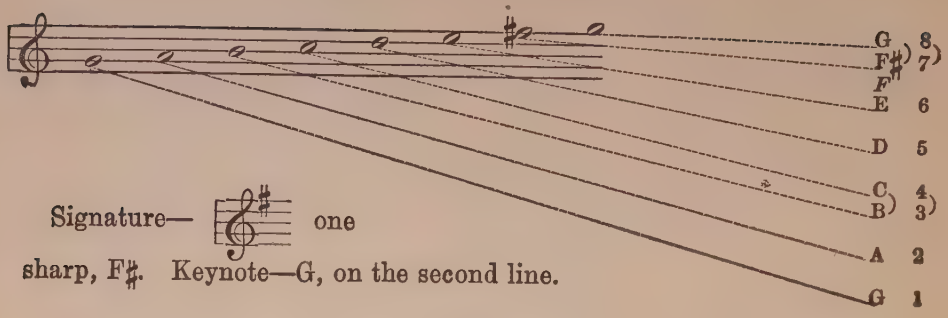
J. von Eichendorff.

Allegro alla marcia.

Arranged from Mendelssohn by Palme.

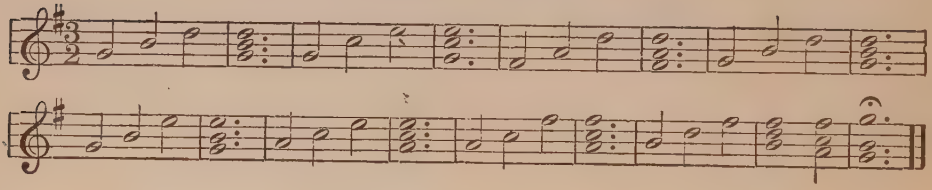


The Key of G Major.



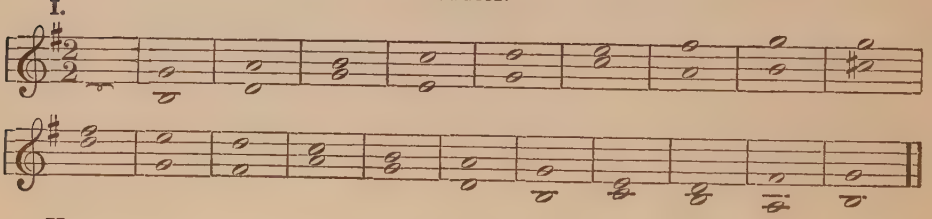
Signature— one sharp, F♯. Keynote—G, on the second line.

Triads of G Major.

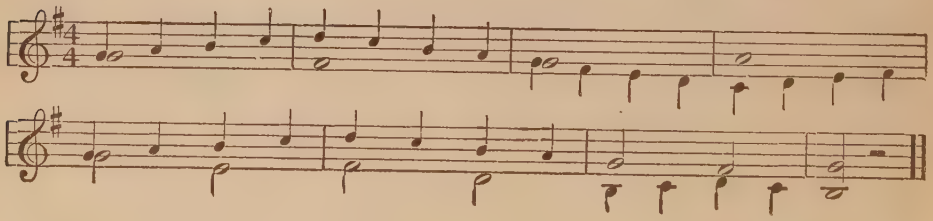


Studies.

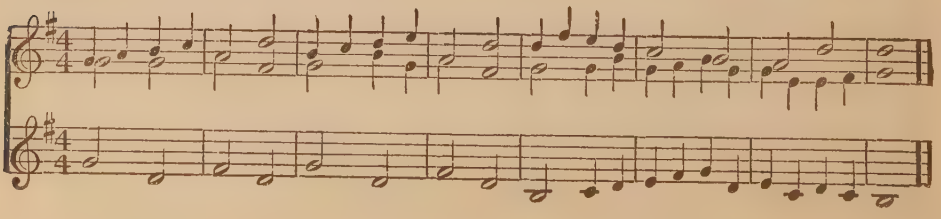
I.



II.



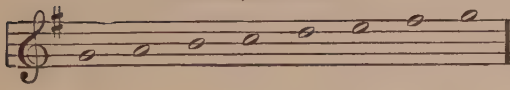
III.



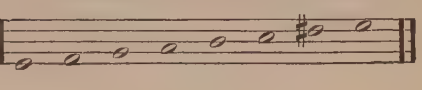
The Minor Scale, Melodic Form.



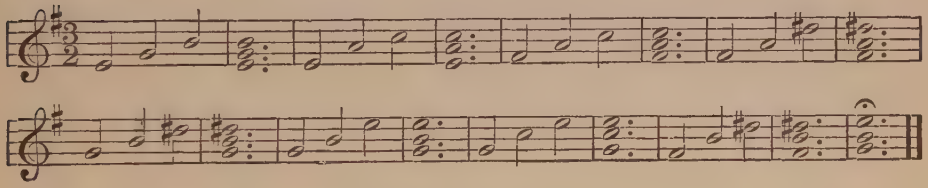
The Major Scale.



The Minor Scale, Harmonic Form.

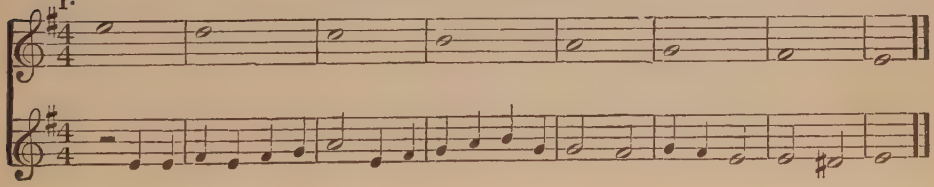


Triads of E Minor.

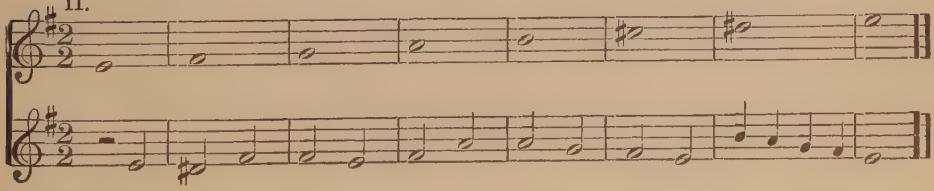


Studies in E Minor.

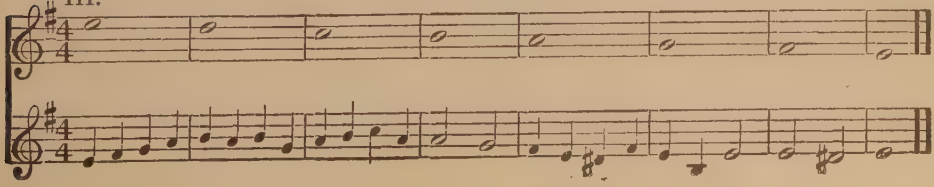
I.



II.



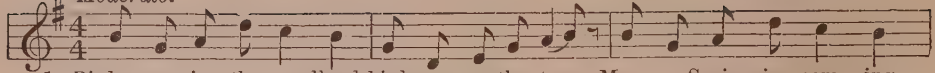
III.



The Four Seasons.

Old English. Frederic Clay.

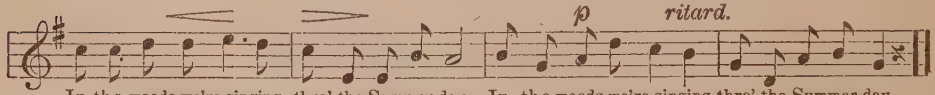
Moderato.



1. Birds are in the woodland, birds are on the tree; Mer - ry Spring is com - ing,
2. Fruits are ripe in Au-tumn, leaves are sere and red; Then we glean the corn-fields,
3. Thus, as years roll on - ward, mer - ri - ly we sing, Thank-ful for the bless - ings



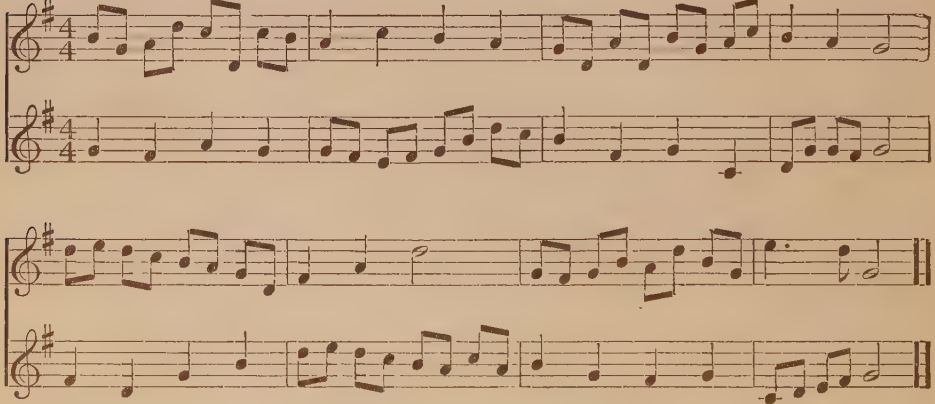
ope the pane and see; Then come sportive breez-es, fields with flow'rs are gay,
thank-ing God for bread; Then at last comes Win-ter, fields are cold and drear,
all the sea - sons bring; Thus, as years roll on-ward, mer - ri - ly we sing,



In the woods we're singing thro' the Summer day, In the woods we're singing thro' the Summer day.
Then there's happy Christmas, time of joy and cheer, Then there's happy Christmas, time of joy and cheer.
Thank-ful for the blessings all the sea-sons bring, Thankful for the blessings all the seasons bring.

Studies.

I. *Andante con moto.*



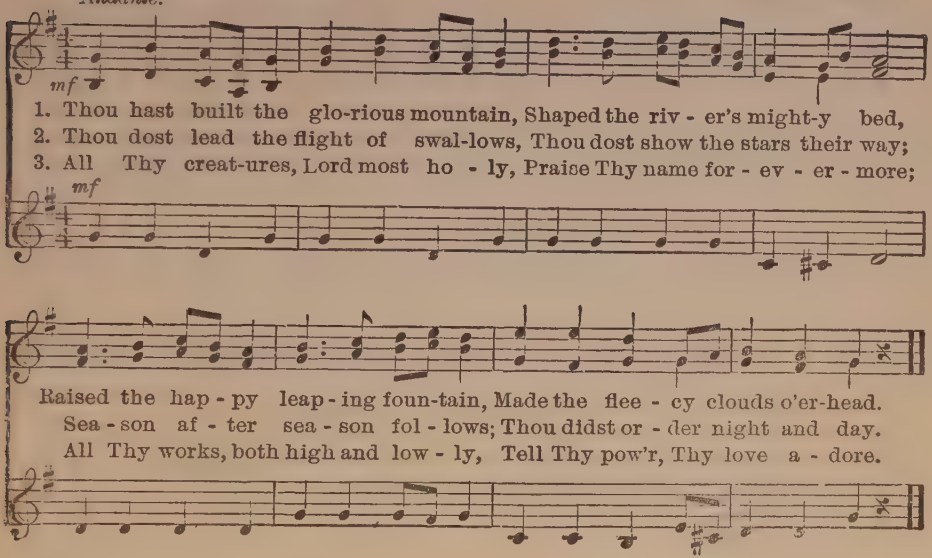
II. *Allegretto.*



A Song of Praise.

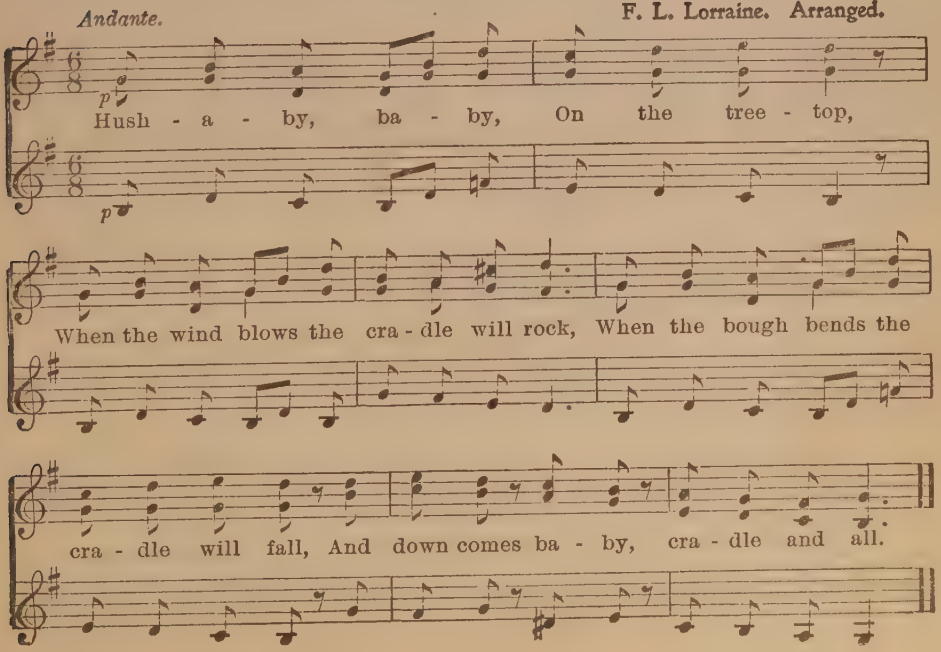
Translated from the German. Gruenberger.

Andante.



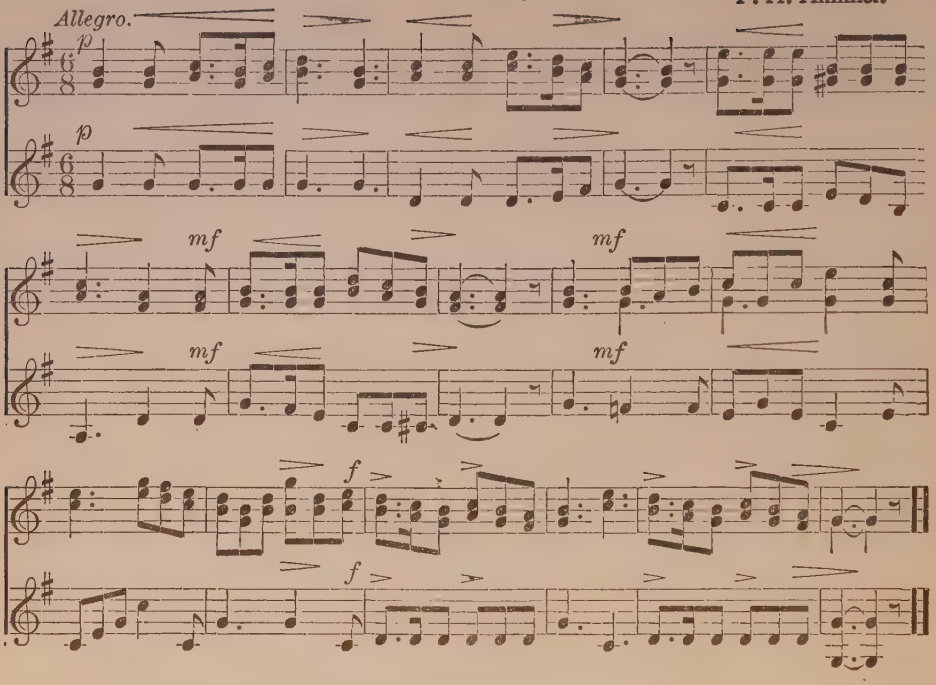
Hush-a-by, Baby.

Andante. F. L. Lorraine. Arranged.



A Song.

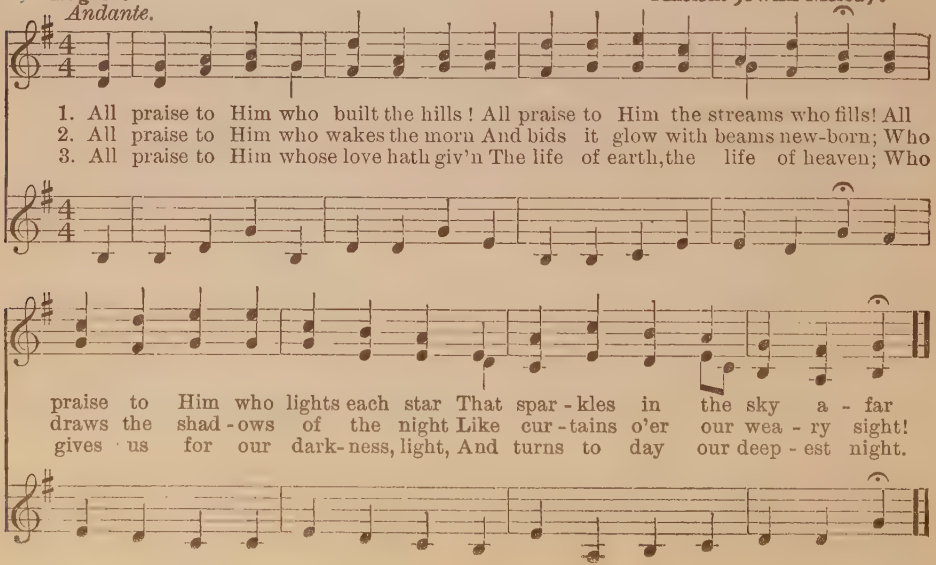
F. H. Himmel.



Praise of the Creator.

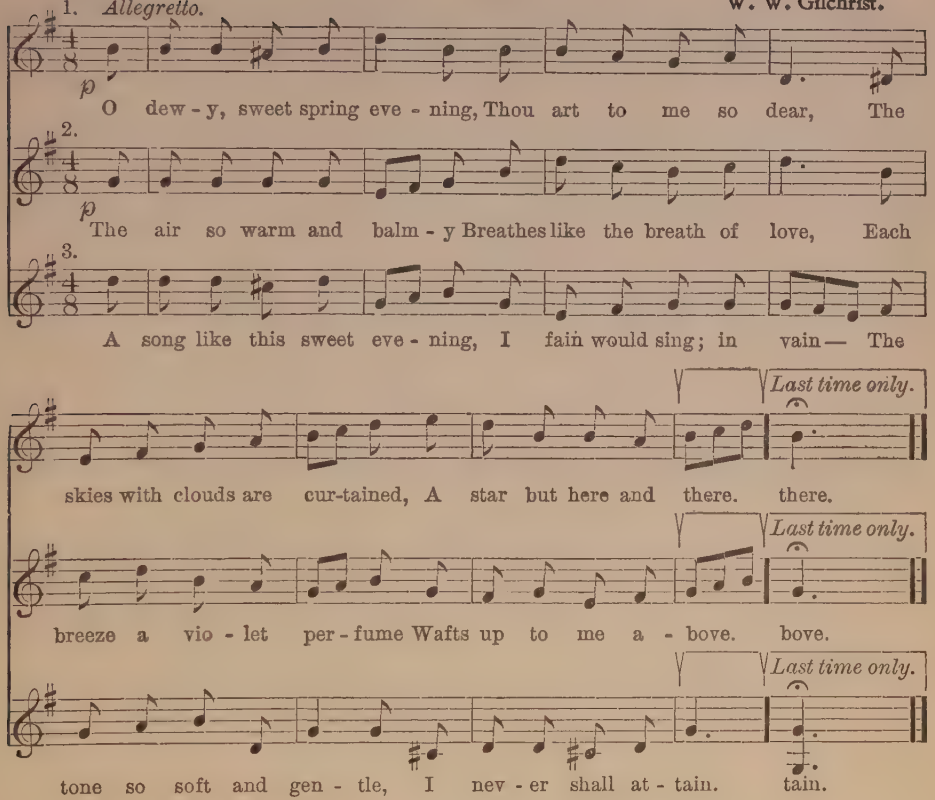
English.

Ancient Jewish Melody.



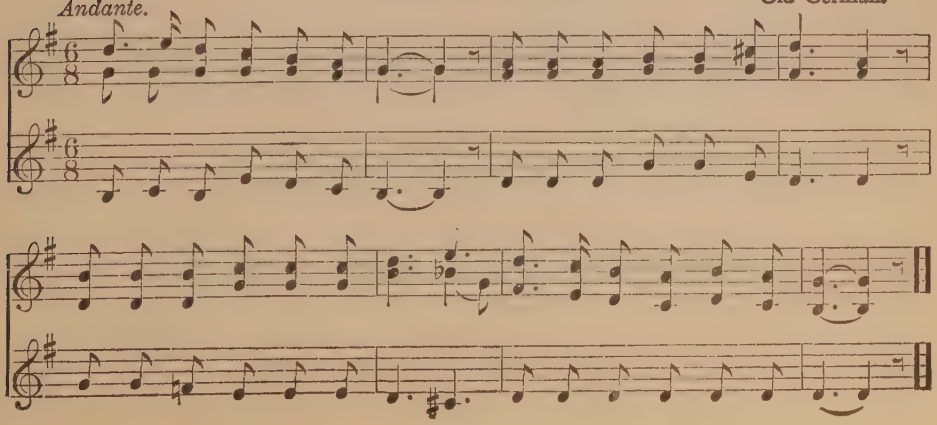
In April.

Geibel. ROUND IN THREE PARTS. W. W. Gilchrist.



The Quiet Night.

Old German.

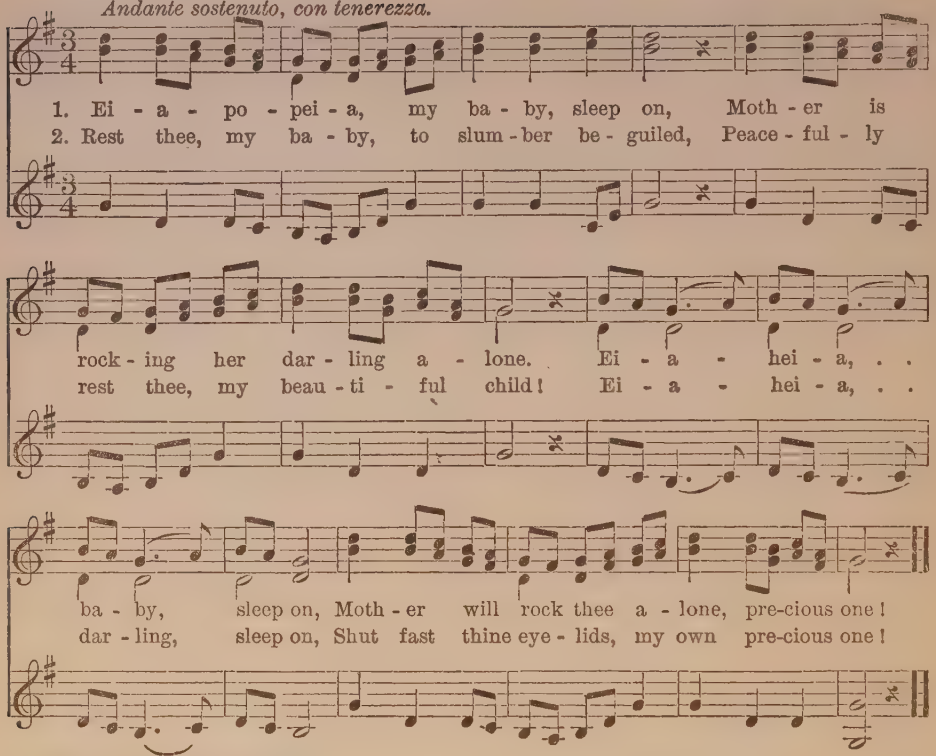


Eiapopeia.*

Translated from the German.

Bohemian Folksong.

Andante sostenuto, con tenerezza.



*Pronounce i-ah-po-pi-ah.

A Song.

Folksong.



Frederick Manley. C. Gramm. Arranged.

Moderato.

mf

1. If ev - er in a shad - y hol - low, When sum - mer
2. Step qui - et - ly in - to the bush - es, And if you
3. A gen - 'rous pi - per for his blow - ing Loads all the
4. Should you be fast e - nough to fol - low As he goes

Moderato.

mf

daylight shorter grows, You come a-cross a jol - ly fel - low With
watch you'll see him make A flag - eo - let of riv - er rush - es Where -
barns with yellow sheaves And tells the birds they must be go - ing To
pip-ing mer-ri - ly You'll see him blow, the kind-ly fel - low, Rich

gold - en leaves a - bout his brows, And garmented in rus - set clothes—
on he blows till woodlands wake— And of its joc-und notes par-take.
southern lands where sun-ny eaves Are ly-ing 'mongst the summer leaves.
fruits a - bout the fields and leas, And ap-ples from the or-chard trees.

Wake to the Hunting.

R. Heber. B. Mansell Ramsey.

Allegro.

1. Wake! wake! wake to the hunt-ing! Wake ye! wake! the morn-ing is
2. Rise! rise!.. look on the o-cean! Rise ye! rise! and look on the

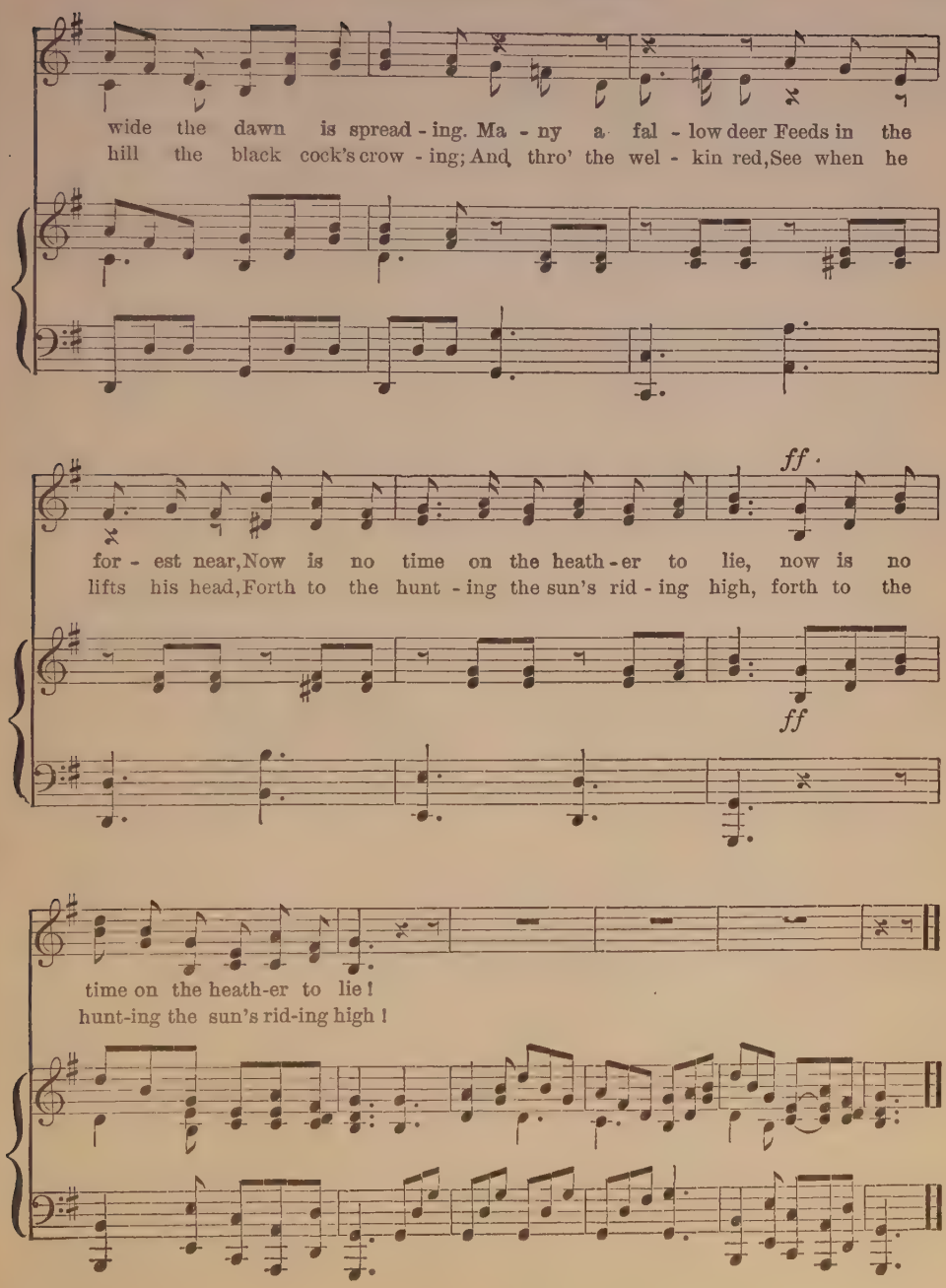
The postlude may be played as a prelude.

nigh; Chil-ly the breez-es blow Up from the sea be-low, Chil-ly the
sky! Soft-ly the vap-ours sweep O-ver the lev-el deep, Soft-ly the

poco rall. *a tempo.* *piu f*

twi-light creeps o-ver the sky! Mark how fast the stars are fad-ing! Mark how
mists on the wa-ter-fall lie! In the cloud red tints are glow-ing, On the

poco rall. *a tempo.* *piu f*

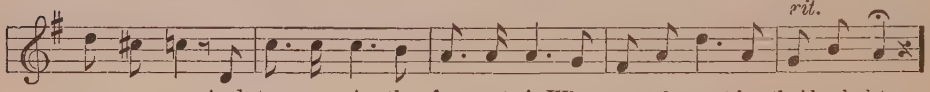

wide the dawn is spread - ing. Ma - ny a fal - low deer Feeds in the
hill the black cock's crow - ing; And, thro' the wel - kin red, See when he
ff.
for - est near, Now is no time on the heath - er to lie, now is no
lifts his head, Forth to the hunt - ing the sun's rid - ing high, forth to the
ff
time on the heath-er to lie!
hunt-ing the sun's rid-ing high!

The Hills of Tyrol.

J. Thümmel.

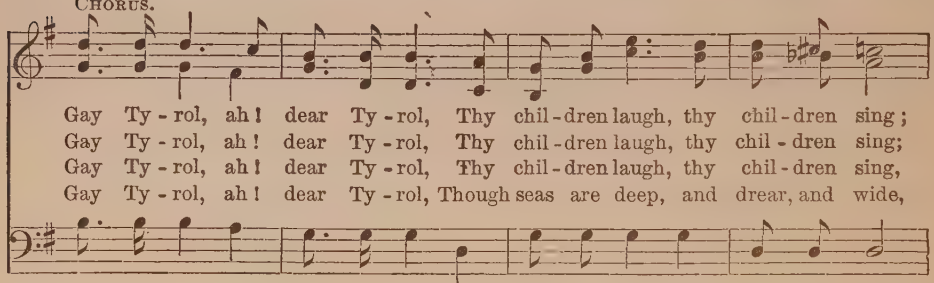


1. Thy hills, Ty - rol, are pass - ing fair, And fair thy moun - tain
2. O vel - vet soft the mead - ows lie Thy hem - lock - skirt - ed
3. Oh, man - y a hap py, hap - py time I lay be - neath the
4. But hill and vale are van - ished quite, Here stretch - es sand, here



snows to see, And strong as wine the fragrant air Where grows the sweet-breathed hemlock tree.
heights between, And there I sport-ed wild and free Up - on their cro-cus - dot-ted green.
lin - den tree, Or led by goat-bells tinkling chime, A - loft I clambered lus - ti - ly.
moans the sea, And waves com-plain the livelong night, And sul-len skies, they threaten me.

Chorus.

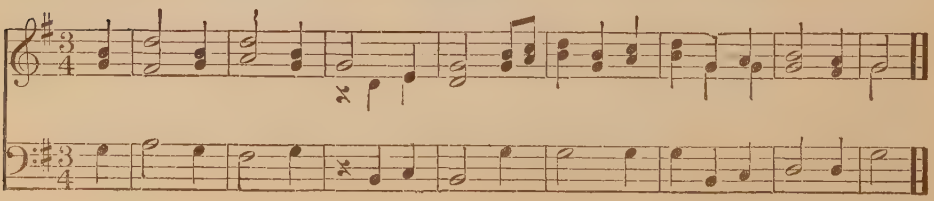


Gay Ty - rol, ah! dear Ty - rol, Thy chil - dren laugh, thy chil - dren sing;
Gay Ty - rol, ah! dear Ty - rol, Thy chil - dren laugh, thy chil - dren sing;
Gay Ty - rol, ah! dear Ty - rol, Thy chil - dren laugh, thy chil - dren sing,
Gay Ty - rol, ah! dear Ty - rol, Though seas are deep, and drear, and wide,

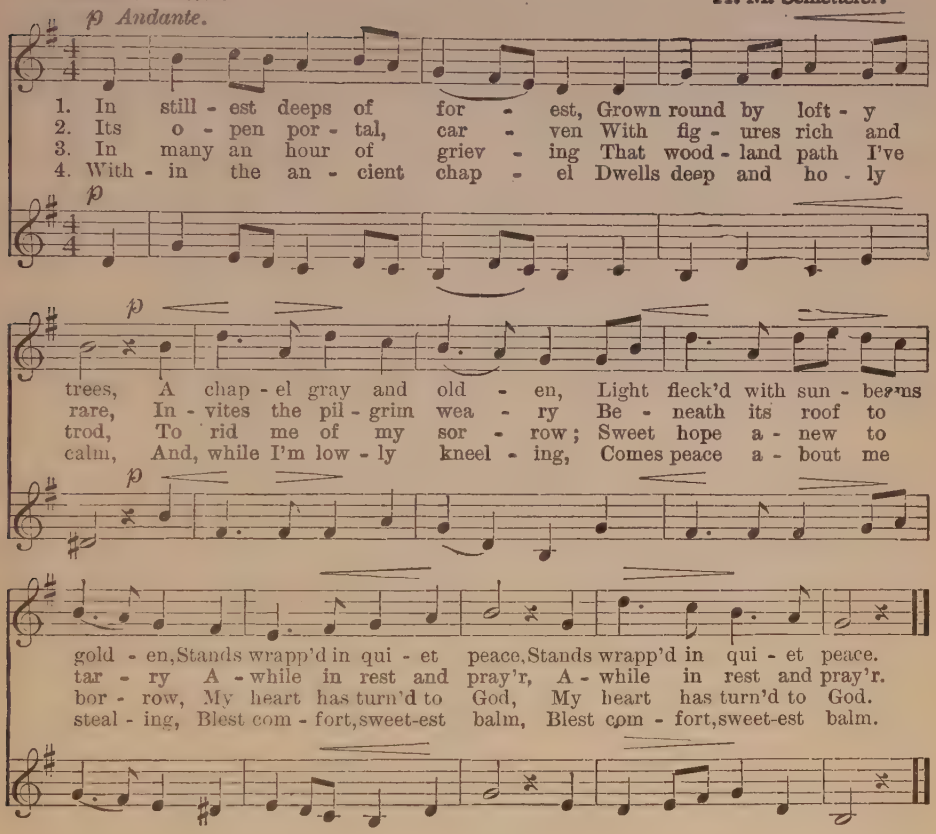


Gay Ty - rol, ah! dear Ty - rol, Thy glad - ness shines in ev - 'ry - thing.
Gay Ty - rol, ah! dear Ty - rol, Thy glad - ness shines in ev - 'ry - thing.
Gay Ty - rol, ah! dear Ty - rol, Thy glad - ness shines in ev - 'ry - thing.
Gay Ty - rol, ah! dear Ty - rol, I'll see a - gain thy mountain - side.

A Study.

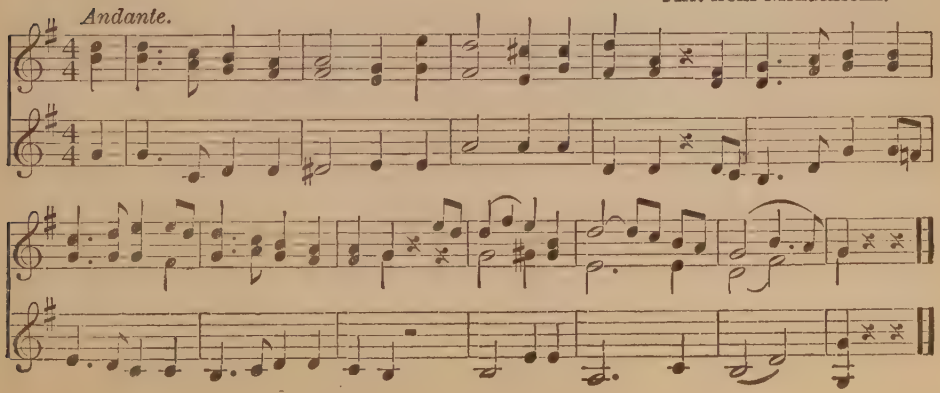


After G. Scherer. H. M. Schletterer.

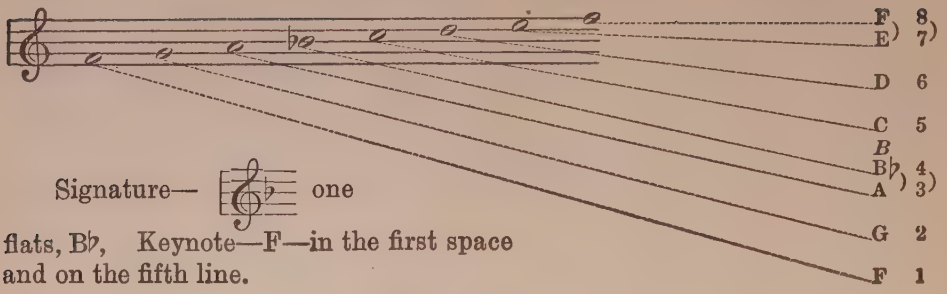


A Song.

Arr. from Mendelssohn.



The Key of F Major.



Signature— one flats, B♭, Keynote—F—in the first space and on the fifth line.

Triads of F Major.



Studies.

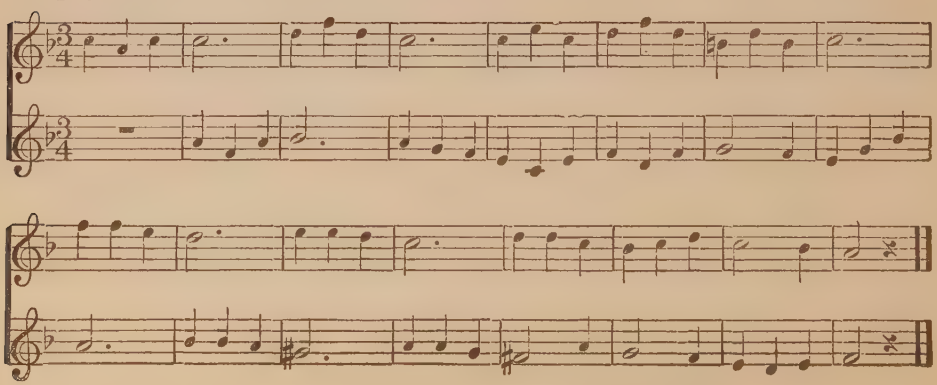
I. German Folksong.



II.



III.

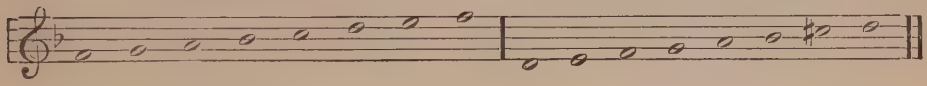


The Minor Scale, Melodic Form, Ascending and Descending.

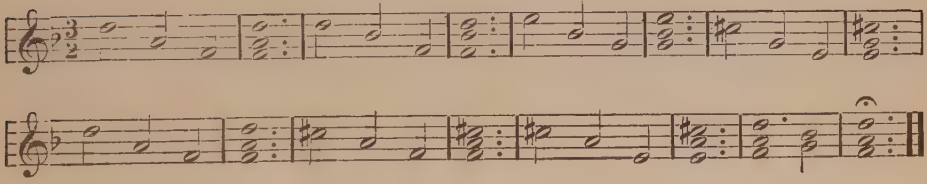


The Major Scale.

The Minor Scale, Harmonic Form.

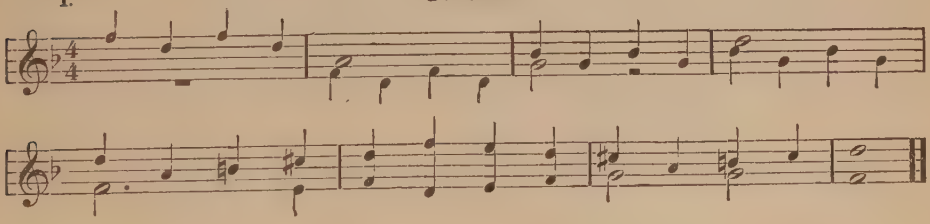


Triads of D Minor.

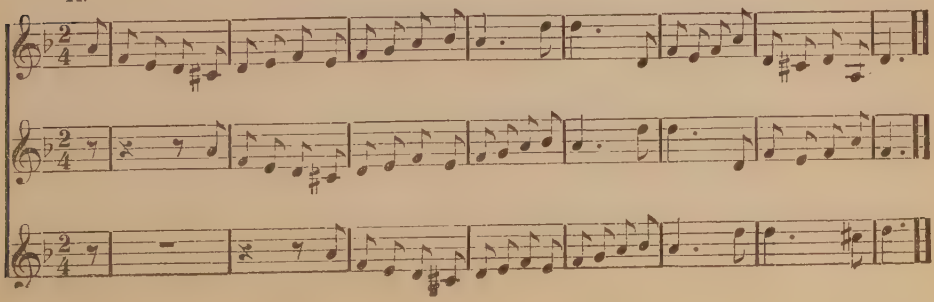


Studies.

I.

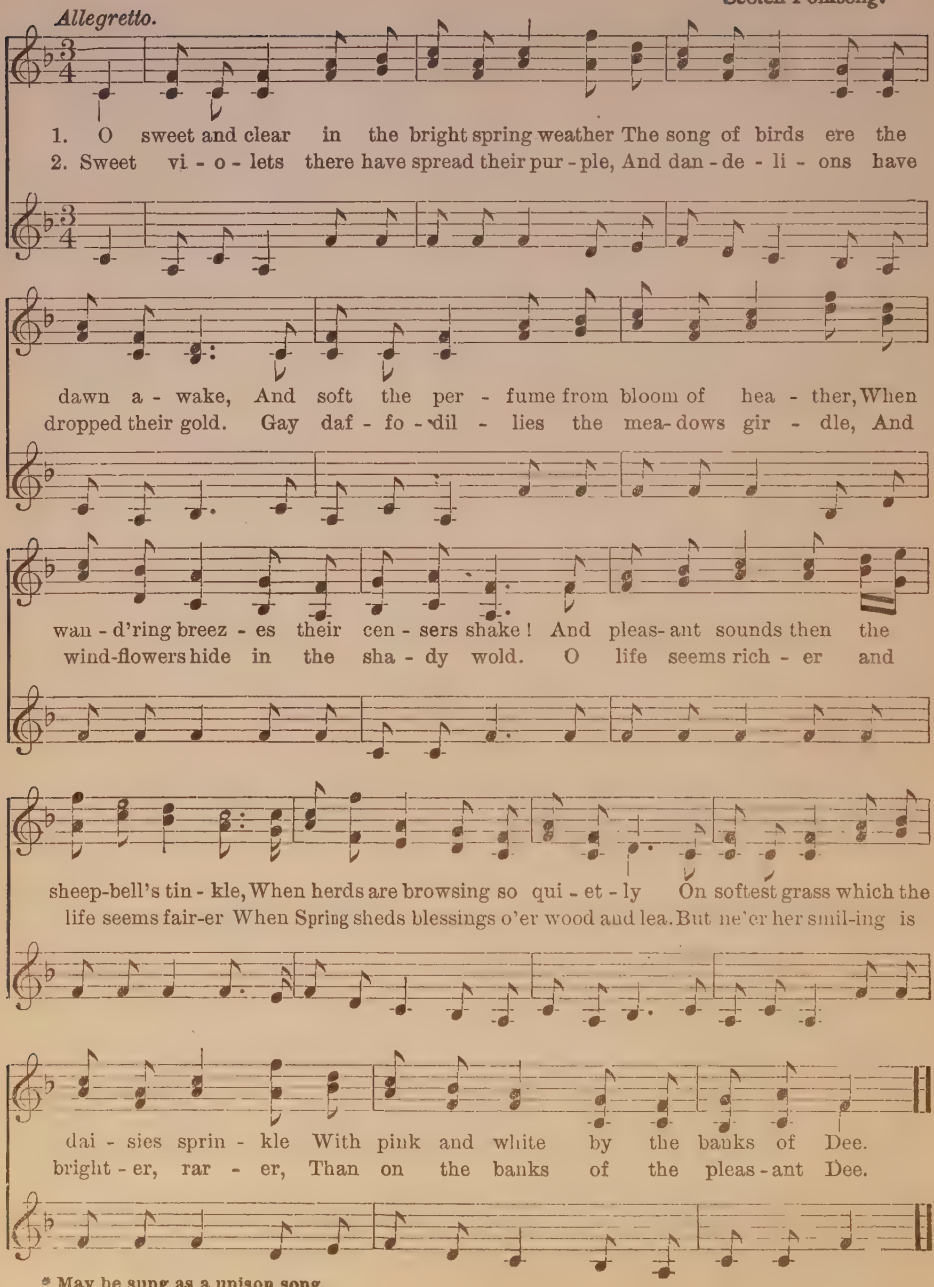


II.



The Banks of Dee.*

Scotch Folksong.



* May be sung as a unison song.

Lullaby.*

Andantino. *p* Lithuanian Folksong.

1. Sleep, my bon-ny blue-eyed lit-tle treas-ure, Sleep till the ro-sy
2. May the an-gels hov-er ev-er near thee, Lov-ing watch for

Con Ped.

dawn-ing of the day Brings the hap-py hours of pleas-ure
ev-er o'er thee keep; Fair-est vi-sions come to cheer thee,

cres. *poco rit.*

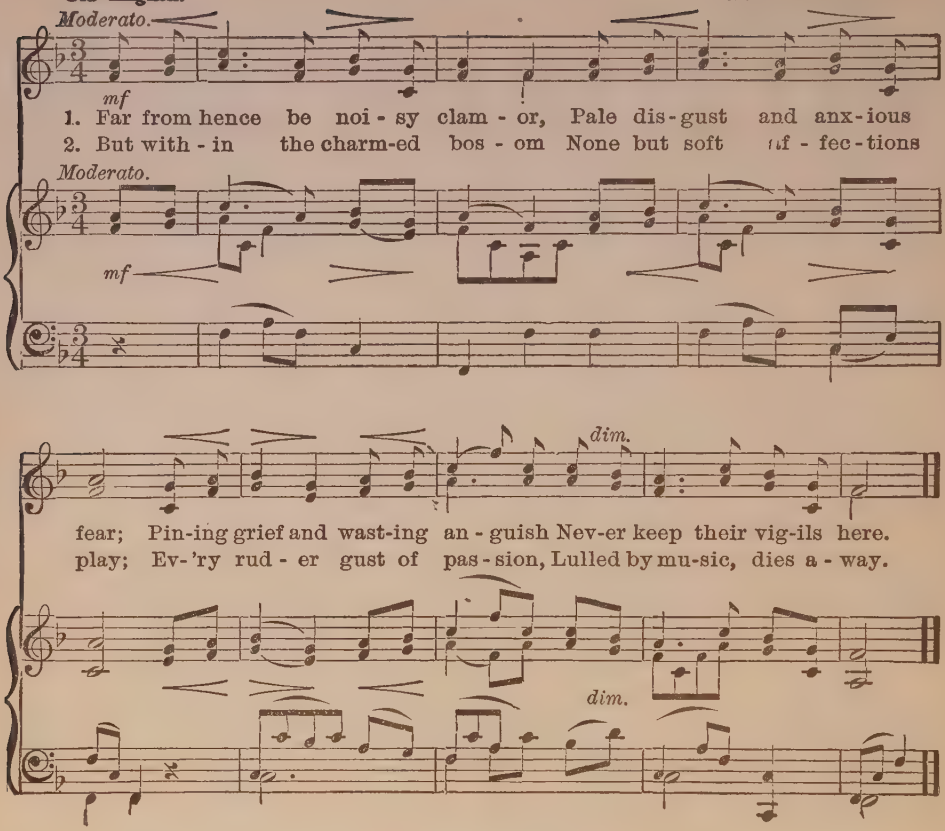
Dream the star-ry night a-way. Sleep, lit-tle treas-ure.
Sleep, my lit-tle treas-ure, sleep. Sleep, lit-tle treas-ure.

* This may be sung as a unison song.

Evening Song.

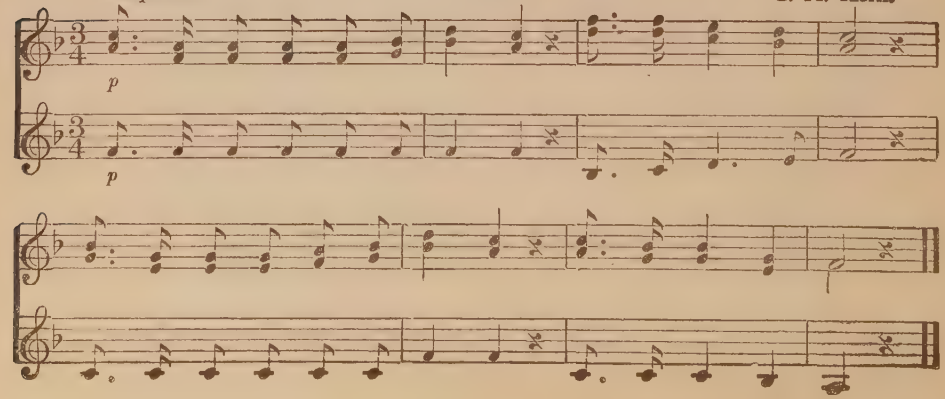
Moderato. Zumsteeg.

Old English. Louise Reichardt.

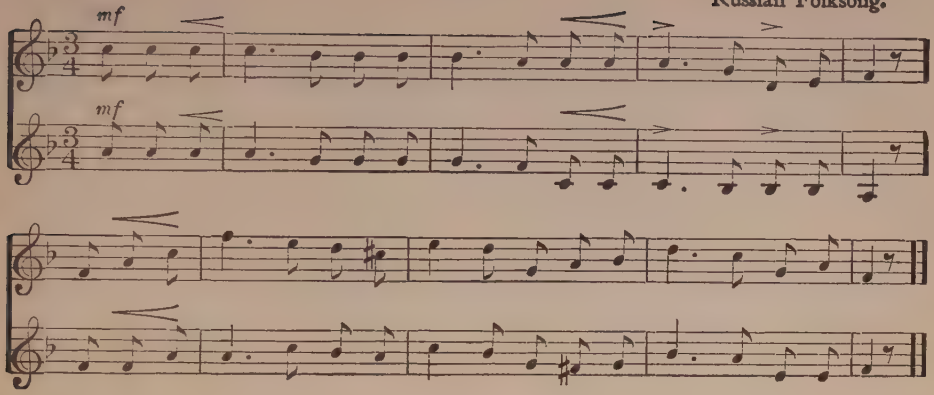


A Study.

Tranquillo. C. A. Kern.

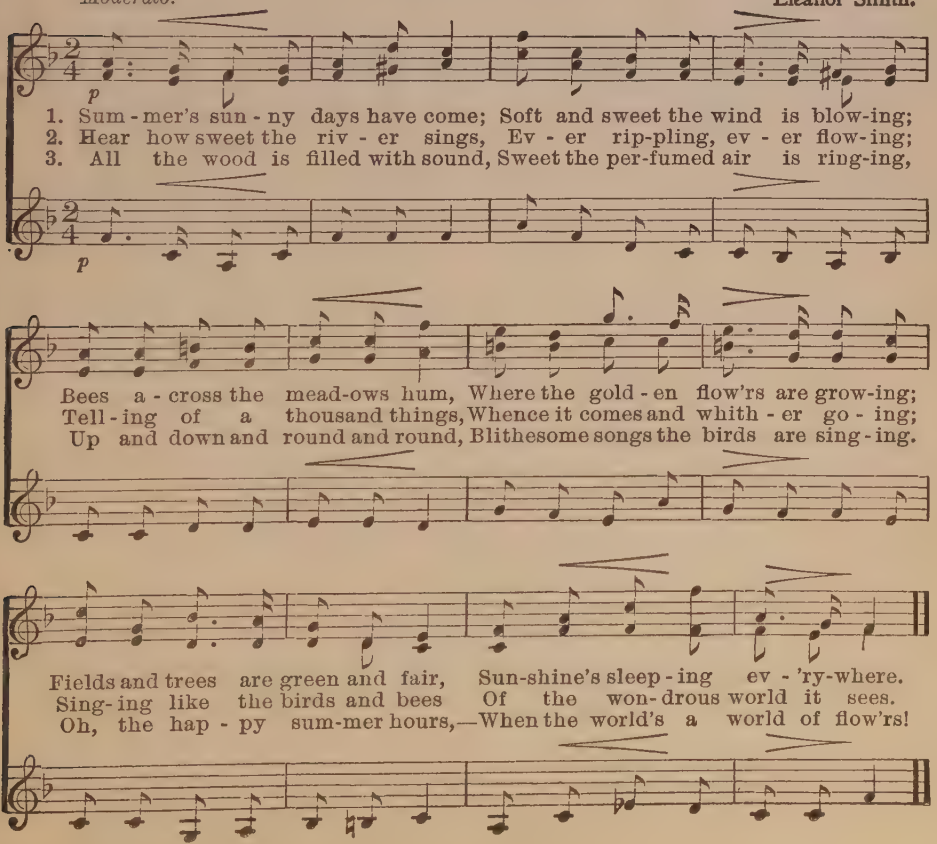


Russian Folksong.



Summer Days.

Moderato. Eleanor Smith.



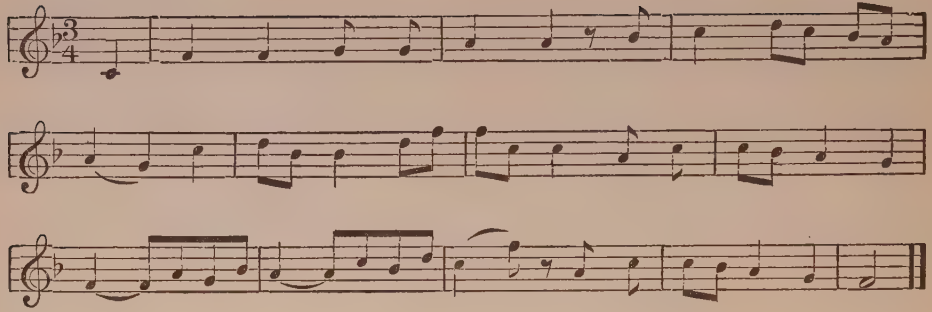
1. Sum - mer's sun - ny days have come; Soft and sweet the wind is blow-ing;
2. Hear how sweet the riv - er sings, Ev - er rip-pling, ev - er flow-ing;
3. All the wood is filled with sound, Sweet the per-fumed air is ring-ing,

Bees a - cross the mead-ows hum, Where the gold - en flow'rs are grow-ing;
Tell - ing of a thousand things, Whence it comes and whith - er go - ing;
Up and down and round and round, Blithesome songs the birds are sing - ing.

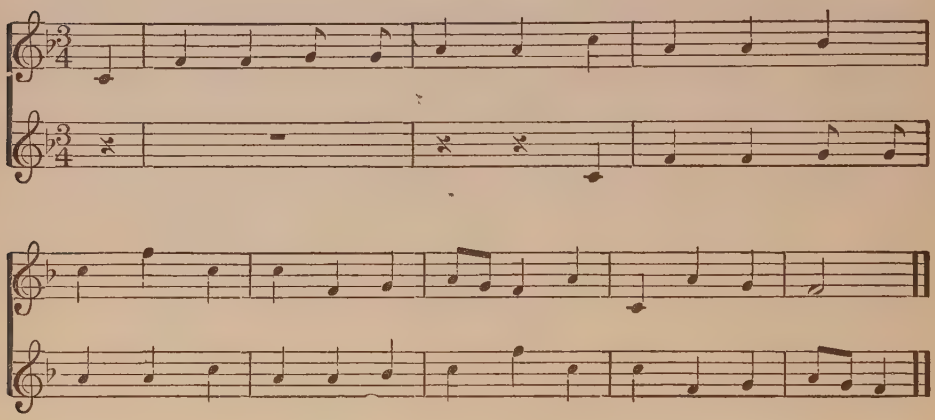
Fields and trees are green and fair, Sun-shine's sleep - ing ev - 'ry-where.
Sing-ing like the birds and bees Of the won-drous world it sees.
Oh, the hap - py sum-mer hours,—When the world's a world of flow'rs!

Folksong.

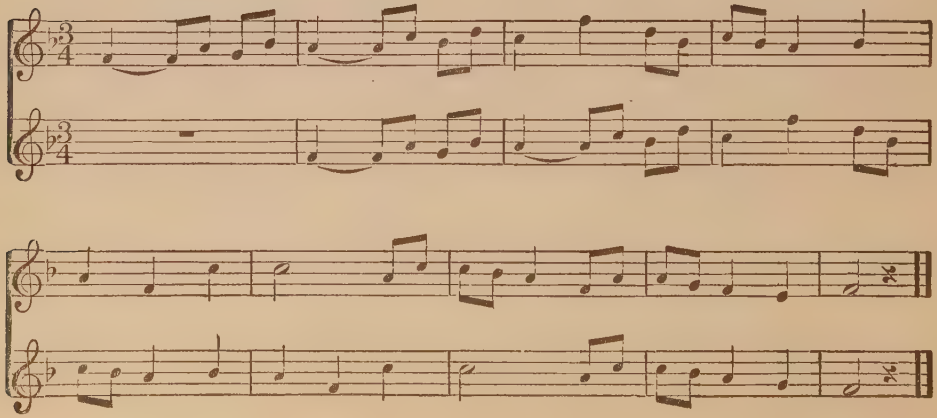
I.



II.



III.



Max Hinüber.

Moderato.

E. Hermes.



A Hymn.

Tranquillo.

Carl Aug. Kern.

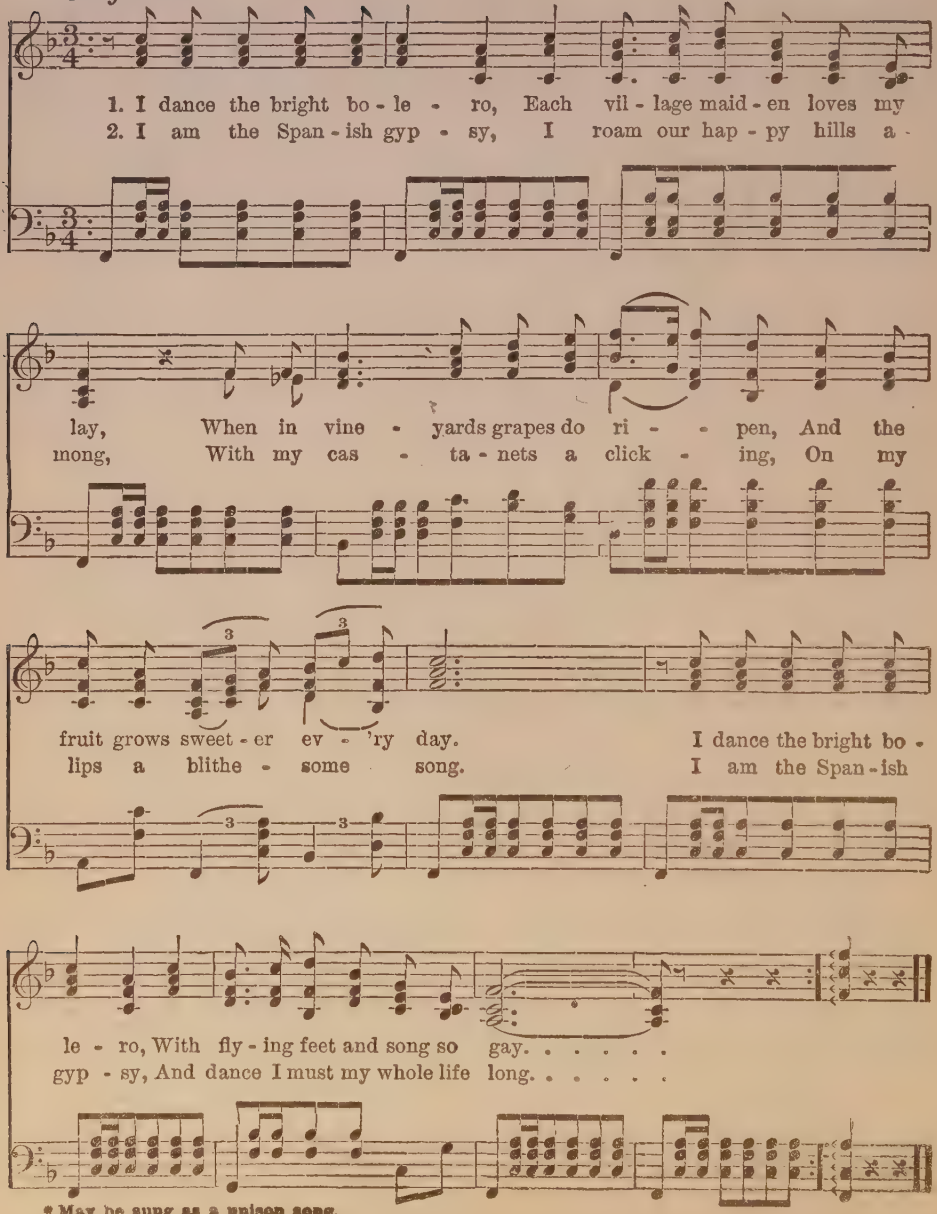


The Spanish Gypsy.*

BOLERO.

From the Spanish. Spanish Folksong.

Allegro.



* May be sung as a unison song.

At Evening.

An arrangement.

Andante.

p

1. The sun is slow - ly sink - ing A - down a gold - en sea, And
2. Ah, eye - lids tired and hea - vy With griev - ing and with pain, The
3. Fare - well, thou gold - en eve - ning ; Fare - well, thou sink - ing sun ! Thou'lt

p

sa - ted with its splen - dor, My eyes close wea - ri - ly ; And sa - ted with its
night shall take your sor - row, And give you peace a - gain ; The night shall take your
bring a hap - pier mor - row Here, or where night is done ; Thou'lt bring a hap-pier

poco rit.

splen - dor, And sat - ed with its splen-dor, My eyes close wea - ri - ly.
sor - row, The night shall take your sor - row And give you peace a - gain.
mor - row, Thou'lt bring a hap-pier mor - row Here, or where night is done.

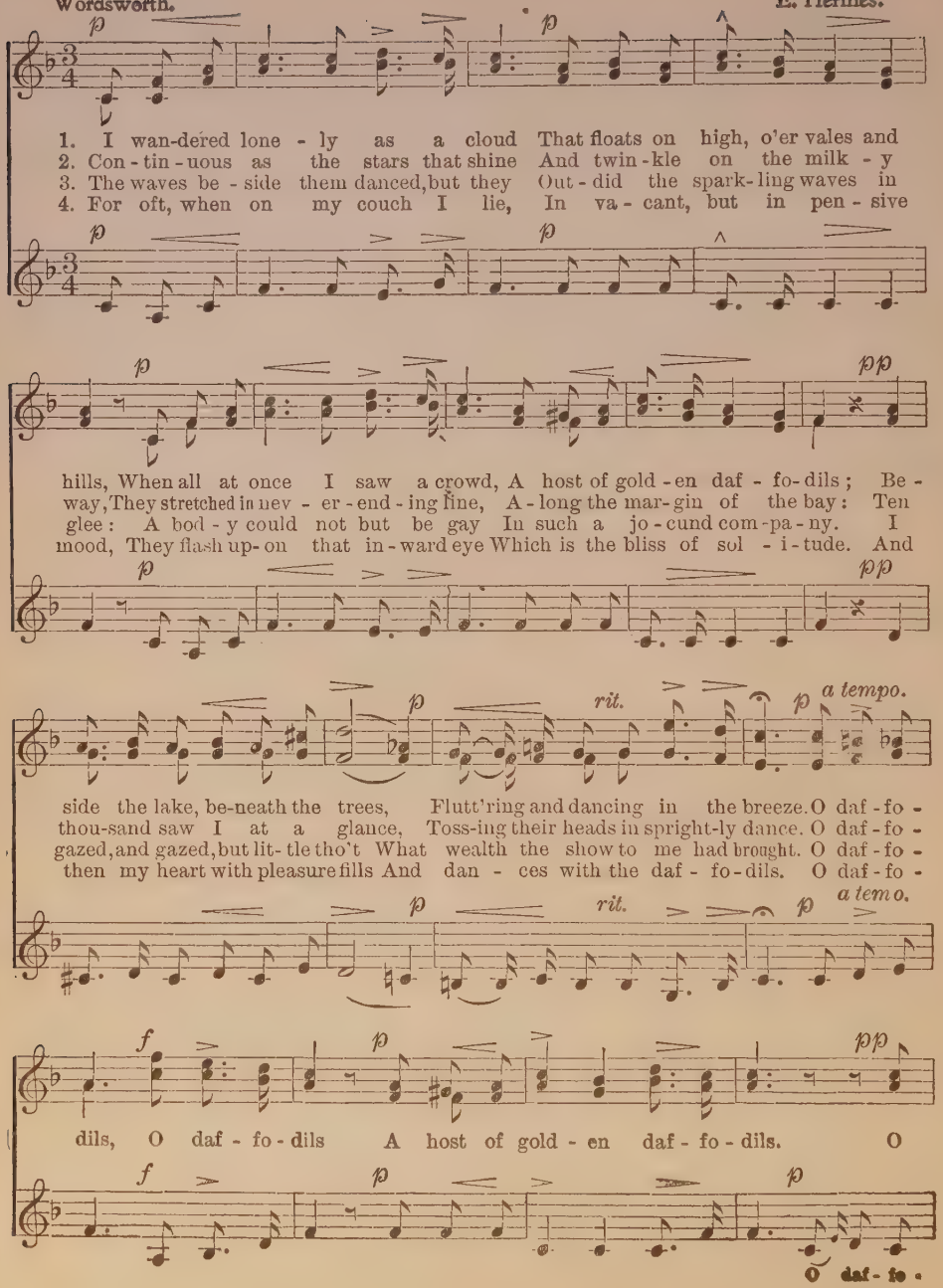
poco rit.

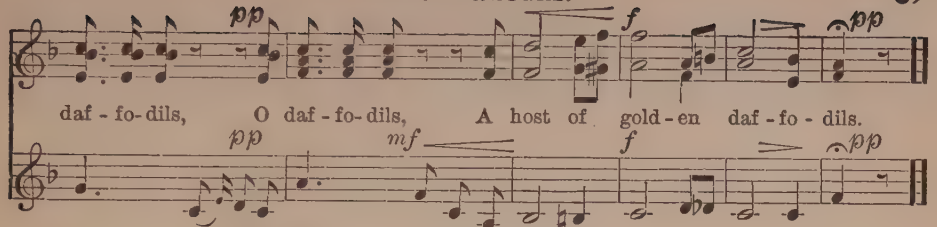
A Song.

Folksong.

The Daffodils.

Wordsworth. E. Hermes.



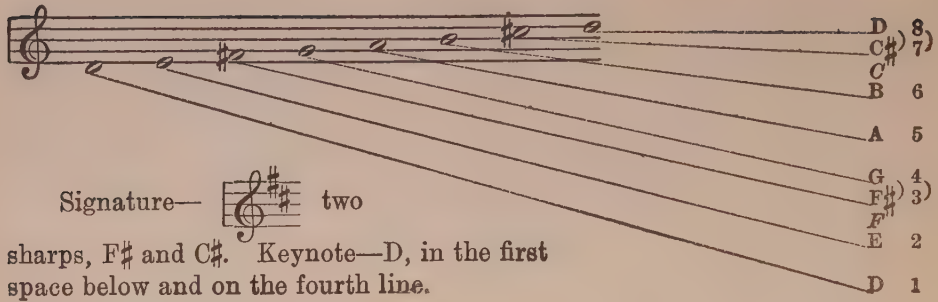


My Normandy.

Translated from F. Bérat. F. Bérat.

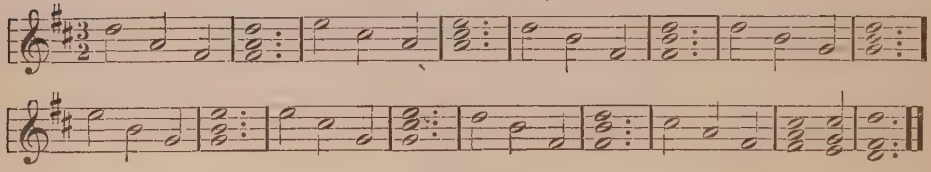


The Key of D Major.

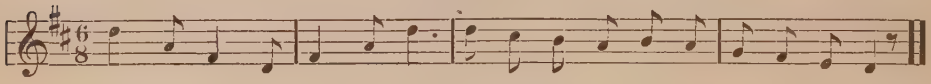


Signature— two sharps, F♯ and C♯. Keynote—D, in the first space below and on the fourth line.

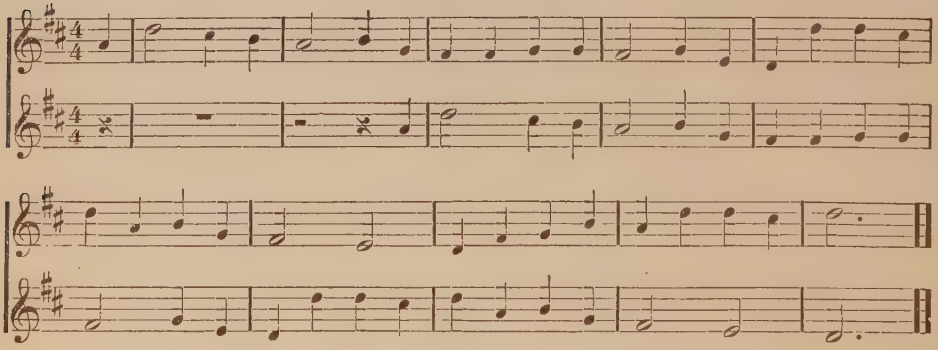
Triads of D Major.



Studies.



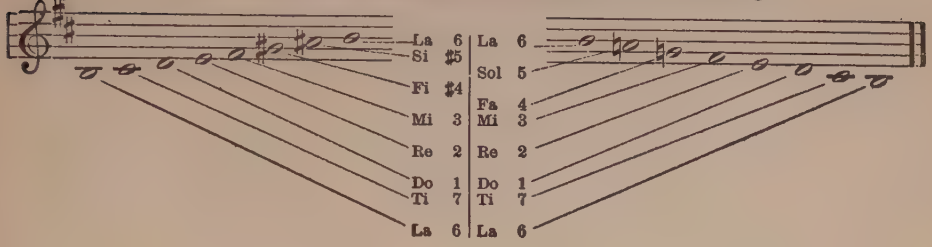
A Canon.



A Song.

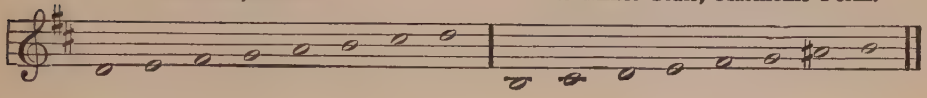


The Minor Scale, Melodic Form, Ascending and Descending.

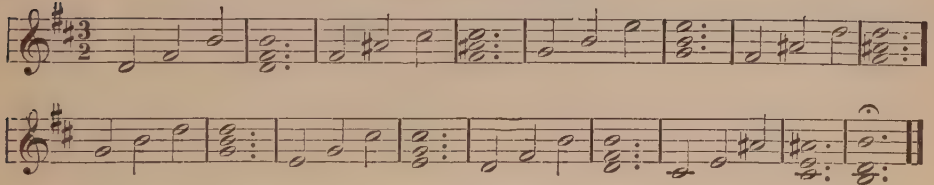


The Major Scale.

The Minor Scale, Harmonic Form.

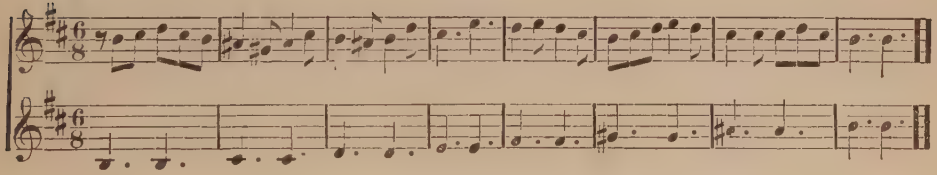


Triads of B Minor.

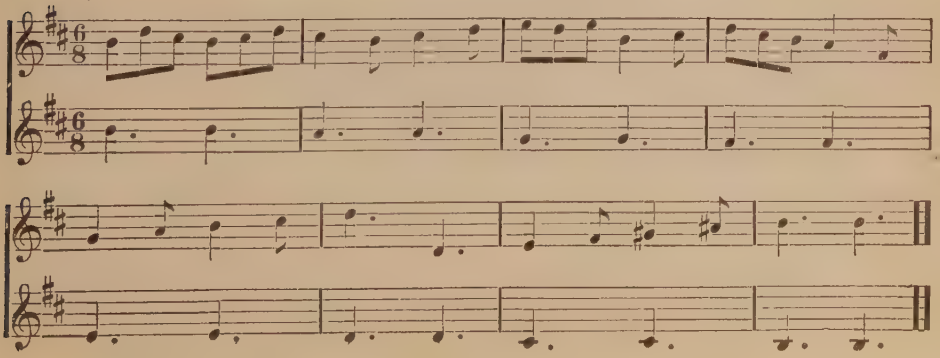


Studies.

I.

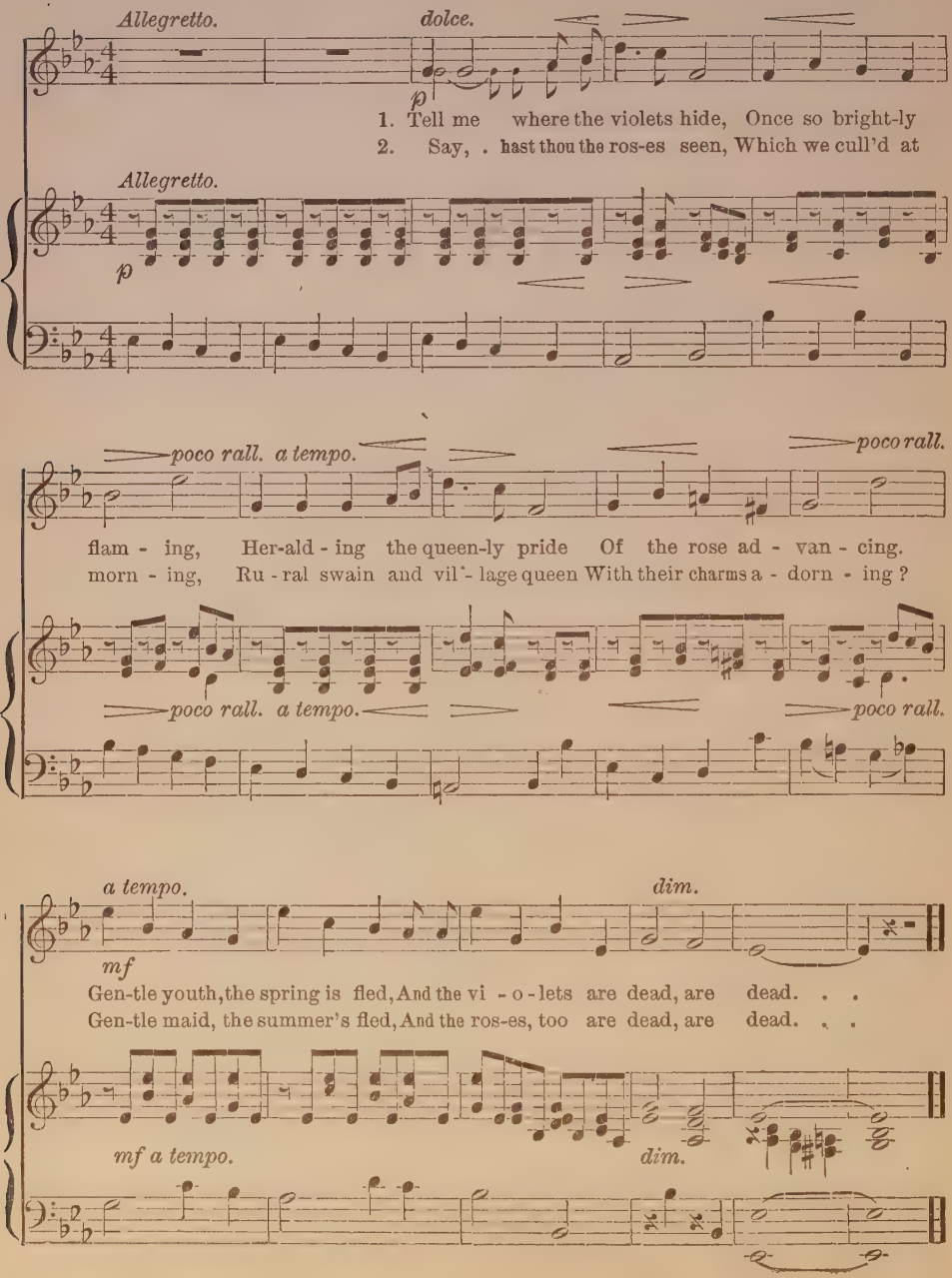


II.



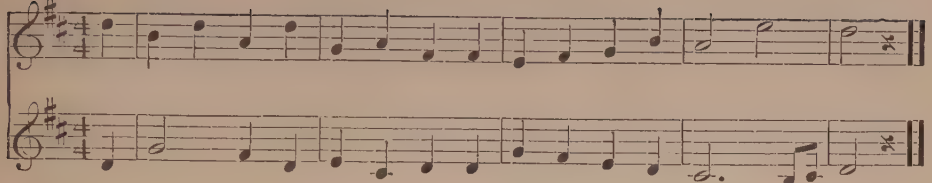
Thoughts in Autumn.

From the German of Jacobi. W. W. Gilchrist.

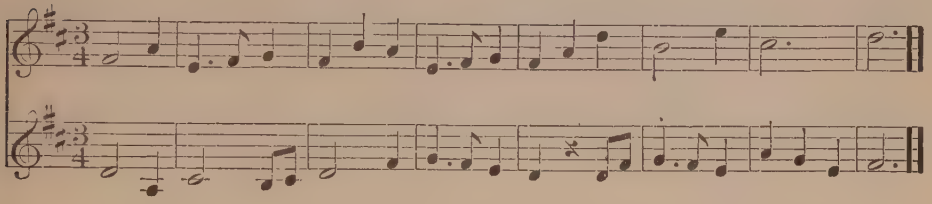


Studies.

I.



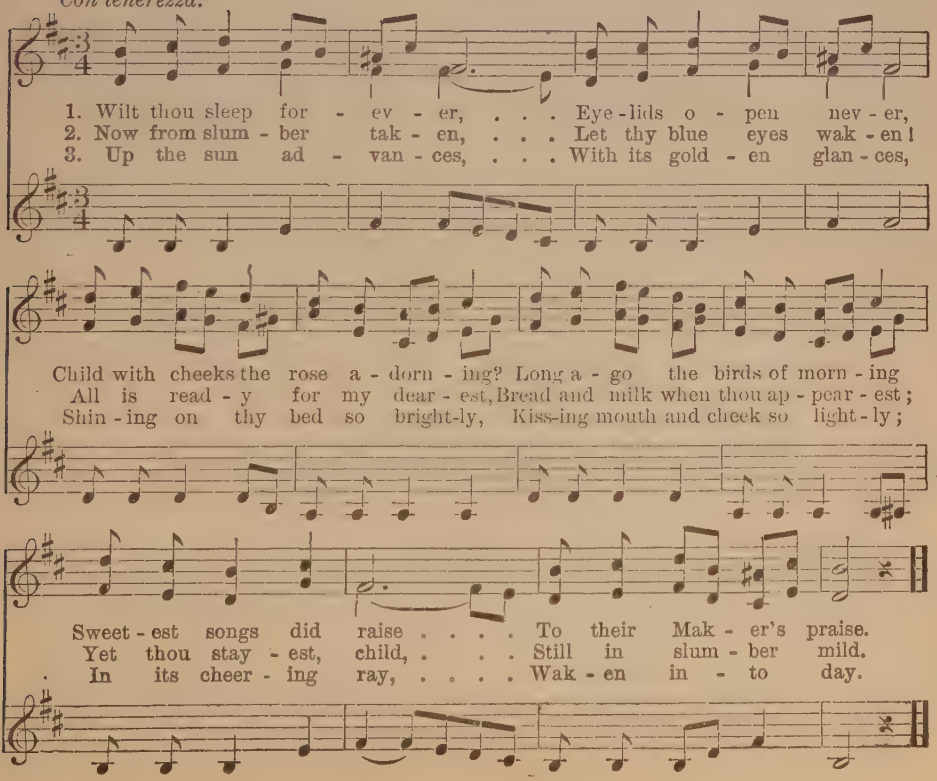
II.



The Child Awaking.

Bohemian Folksong.

Con tenerezza.



The Minstrel's Request.

Sir Walter Scott. Tauwitz.

Andantino.

dolce. *p* *mf*

1. Sum - mer eve is gone and past, Sum - mer dew is fall - ing fast;
2. I have song of war for knight, Lay of love for la - dy bright;
3. An - cient lords had fair re - gard For the harp and for the bard;

dolce. *p* *mf*

p

I have wan - dered all the day, Do not bid me far - ther stray.
Fair - y tale, to lull the heir; Gob - lin grim, the maids to scare.
Bar - on's race throve nev - er well Where the curse of min - strel fell.

p

mf *cres.* *f*

Gen - tle hearts of gen - tle kin, Take the wan - d'ring har - per in.
Dark the night, and long till day; Do not bid me far - ther stray
If you love your no - ble kin Take the wea - ry har - per in.

mf *cres.* *f*

Round.

Old English. Hilton.

1.

Come, fol - low, fol - low, fol - low, fol - low, fol - low, fol-low me.

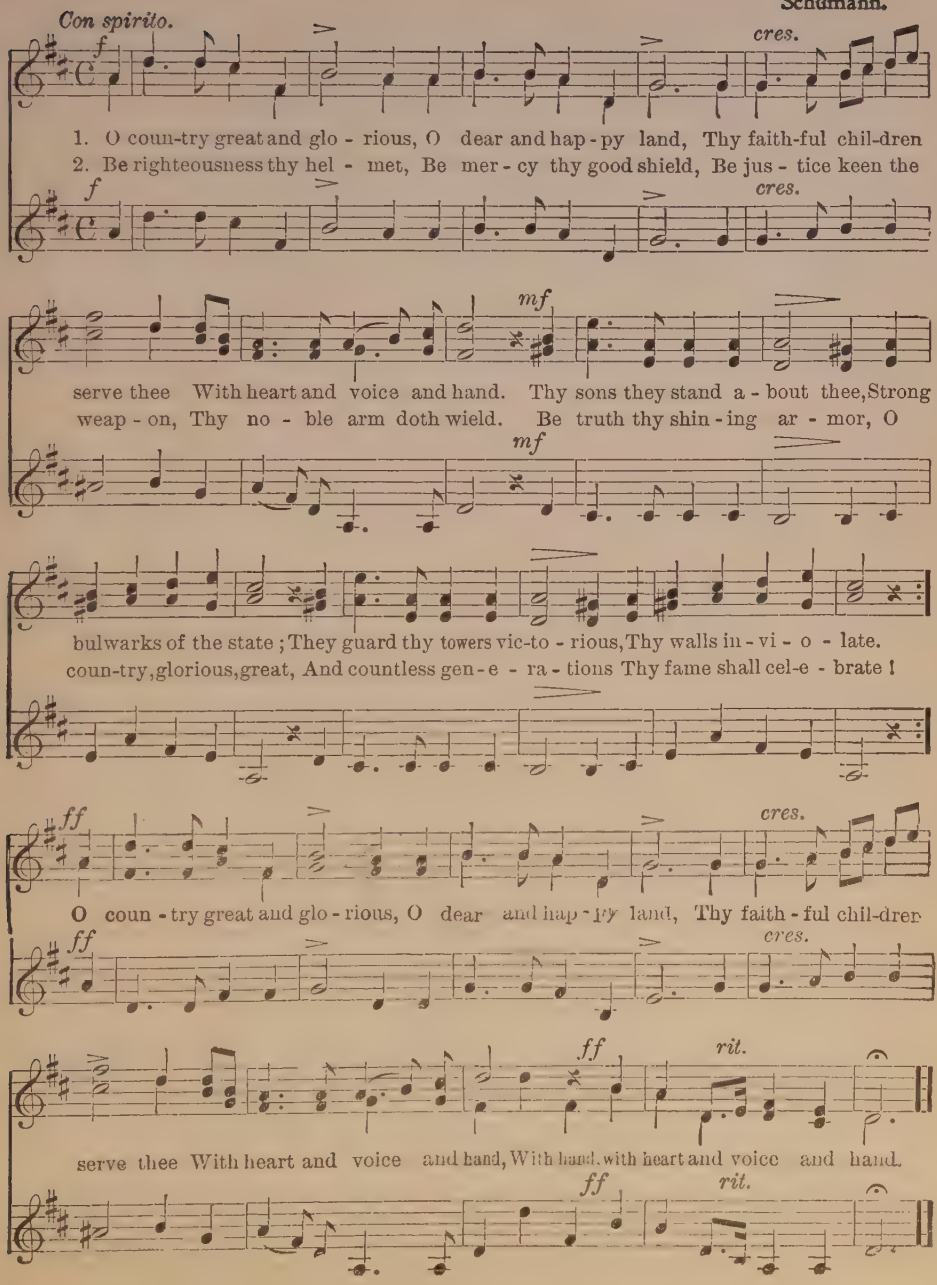
2.

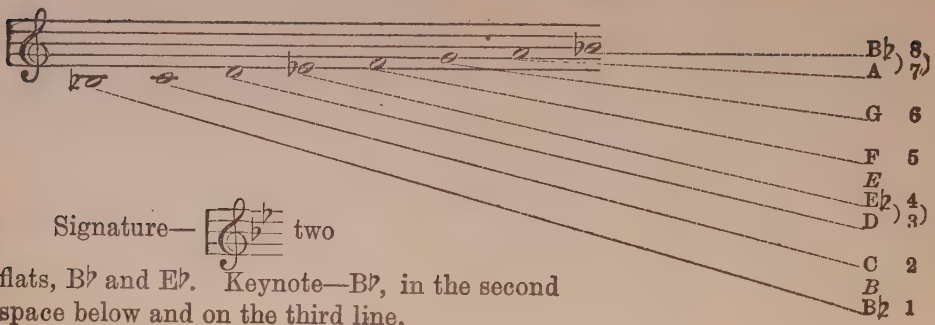
Whither shall I fol - low, fol - low, fol - low, whith-er shall I fol - low, fol - low thee?

3.

To the green-wood, To the green-wood, To the green-wood, green-wood tree.

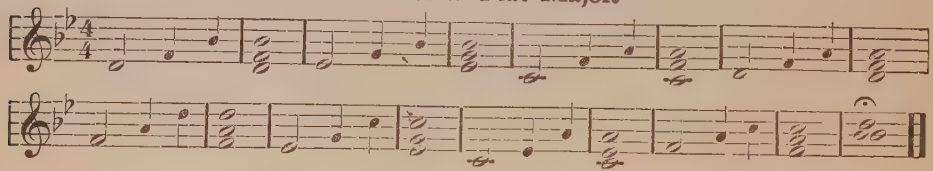
Schumann.


Con spirito.
f
cres.
1. O coun-try great and glo - rious, O dear and hap - py land, Thy faith-ful chil-dren
2. Be righteousness thy hel - met, Be mer - cy thy good shield, Be jus - tice keen the
mf
serve thee With heart and voice and hand. Thy sons they stand a - bout thee, Strong
weap - on, Thy no - ble arm doth wield. Be truth thy shin - ing ar - mor, O
bulwarks of the state; They guard thy towers vic-to - rious, Thy walls in - vi - o - late.
coun-try, glorious, great, And countless gen - e - ra - tions Thy fame shall cel-e - brate!
ff
O coun - try great and glo - rious, O dear and hap - py land, Thy faith - ful chil-dren
ff
rit.
serve thee With heart and voice and hand, With hand, with heart and voice and hand.

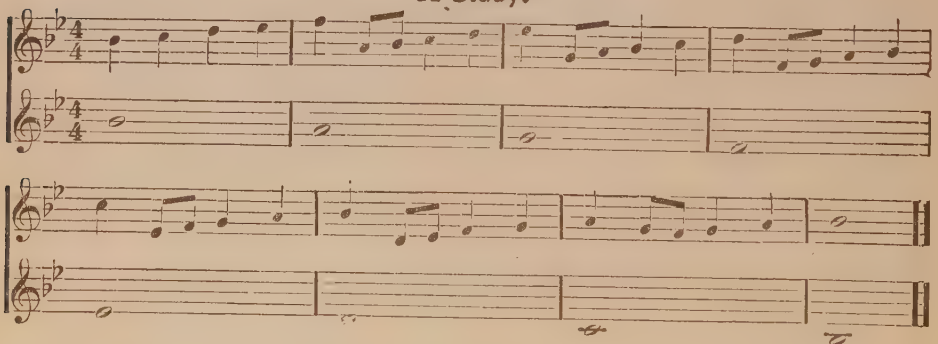


Signature— two flats, B♭ and E♭. Keynote—B♭, in the second space below and on the third line.

Triads of B Flat Major.

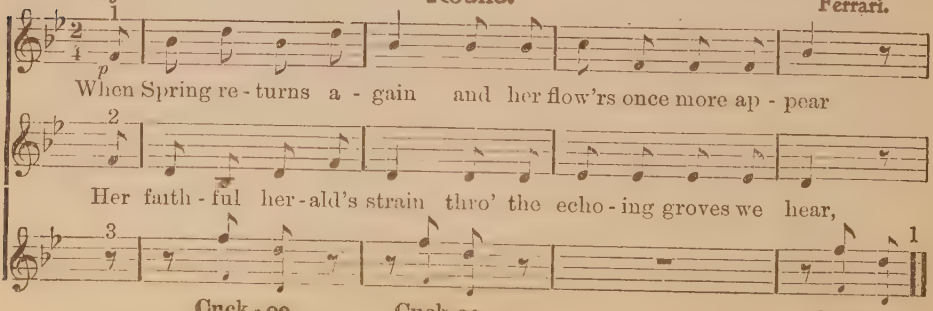


A Study.

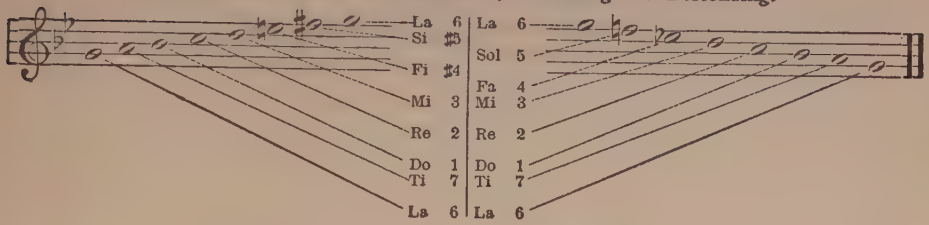


Round.

Allegretto. Ferrari.

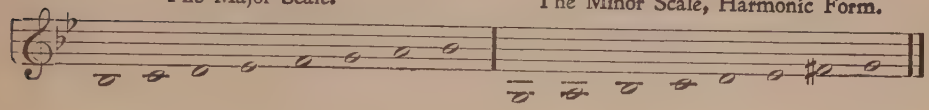


The Minor Scale, Melodic Form, Ascending and Descending.

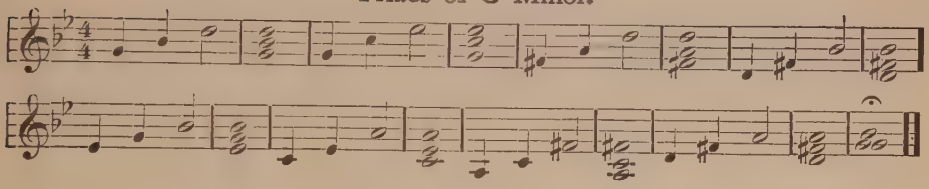


The Major Scale.

The Minor Scale, Harmonic Form.



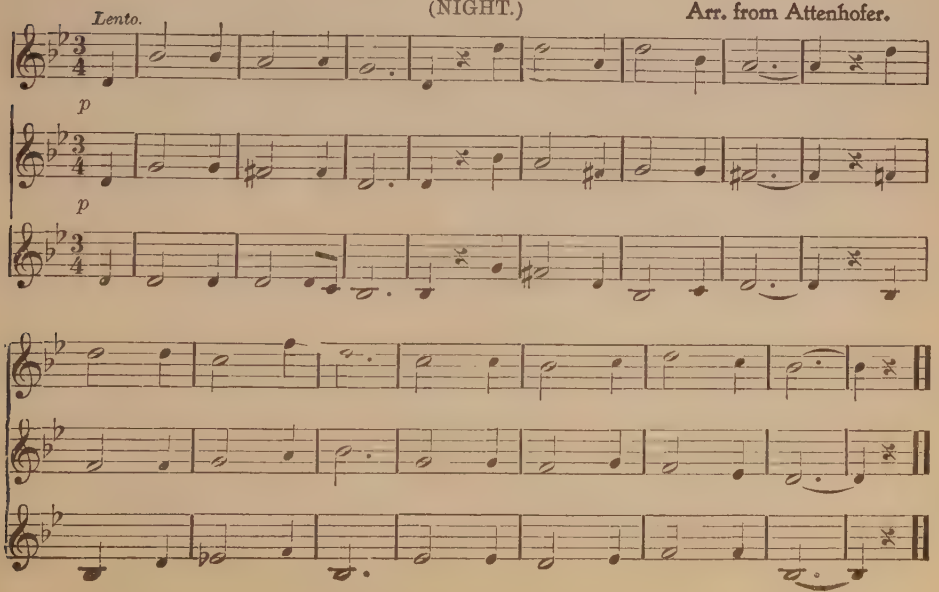
Triads of G Minor.



A Song.

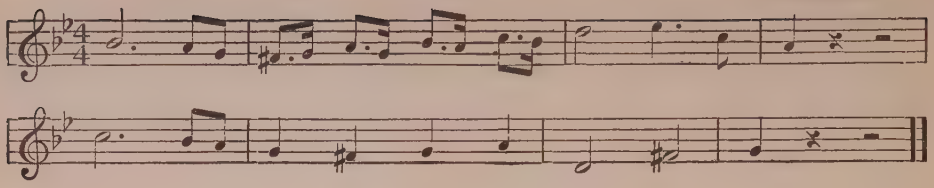
(NIGHT.)

Arr. from Attenhofer.



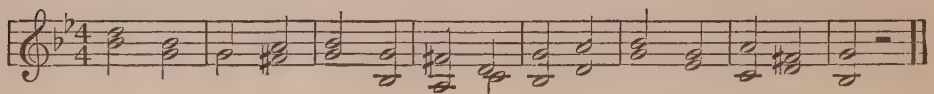
A Melody.

Beethoven.

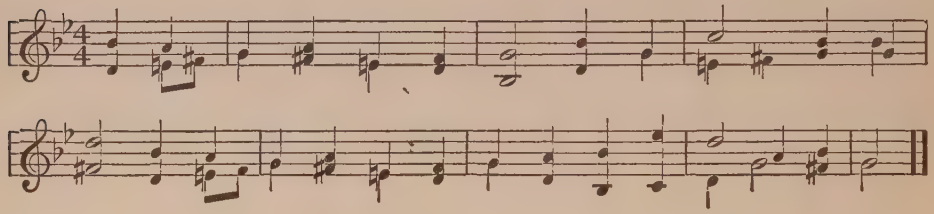


Studies.

I.



II.



The First Grass.

J. Kerner. Schumann.

Lento.



1. Thou dain - ty green, thou ten - der grass, Dost bid joy haste, and
2. Thou com - est from the earth's dark night, I smile up - on the
3. Far, far from home thou bidst me steal From sor - row that no

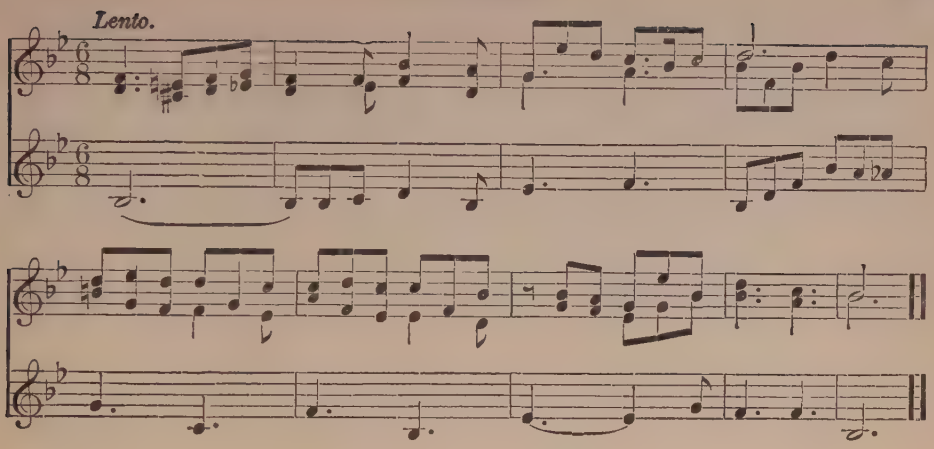


sor - row pass. Thou pre-cious balm to me hast brought, Still-ing the pain the
joy - ous sight. In - to the for - est deep I pr..ss And greet thee with a
word can heal, And on - ly thou, fair green of spring To aching, hearts canst



win - ter wrought, Still - ing the pain the win - ter wrought.
warm ca - ress, And greet thee with a warm ca - ress.
glad - ness bring, To ach - ing hearts canst glad - ness bring.

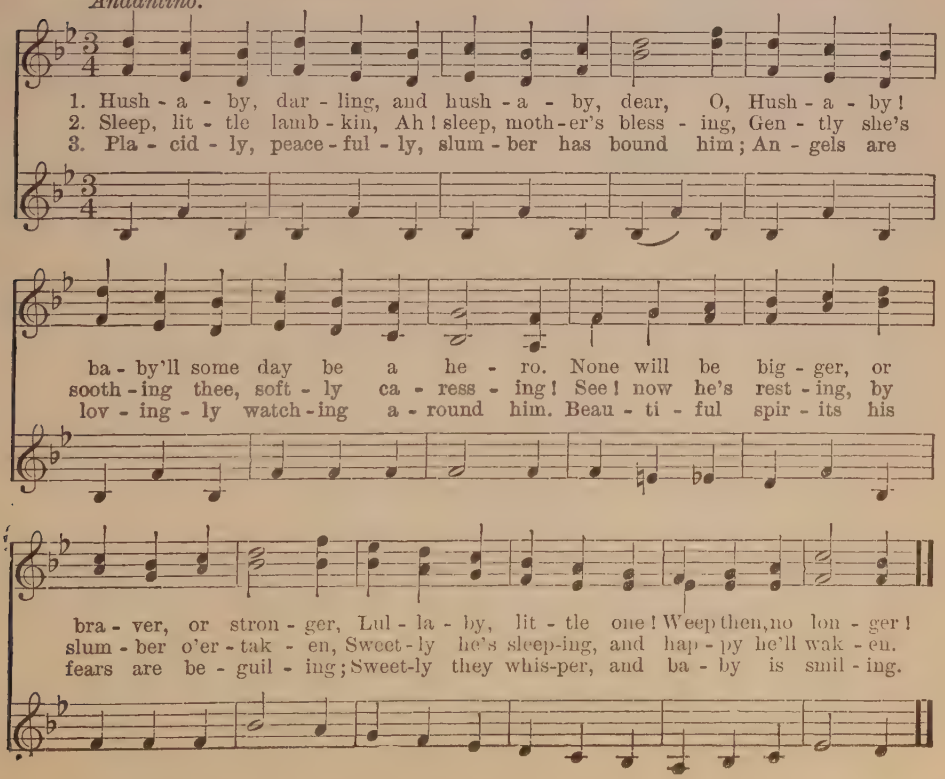
Lento.



Hushaby, Darling.

From the Gaelic by L. McBean. Ancient Lochaber Lullaby, arranged.

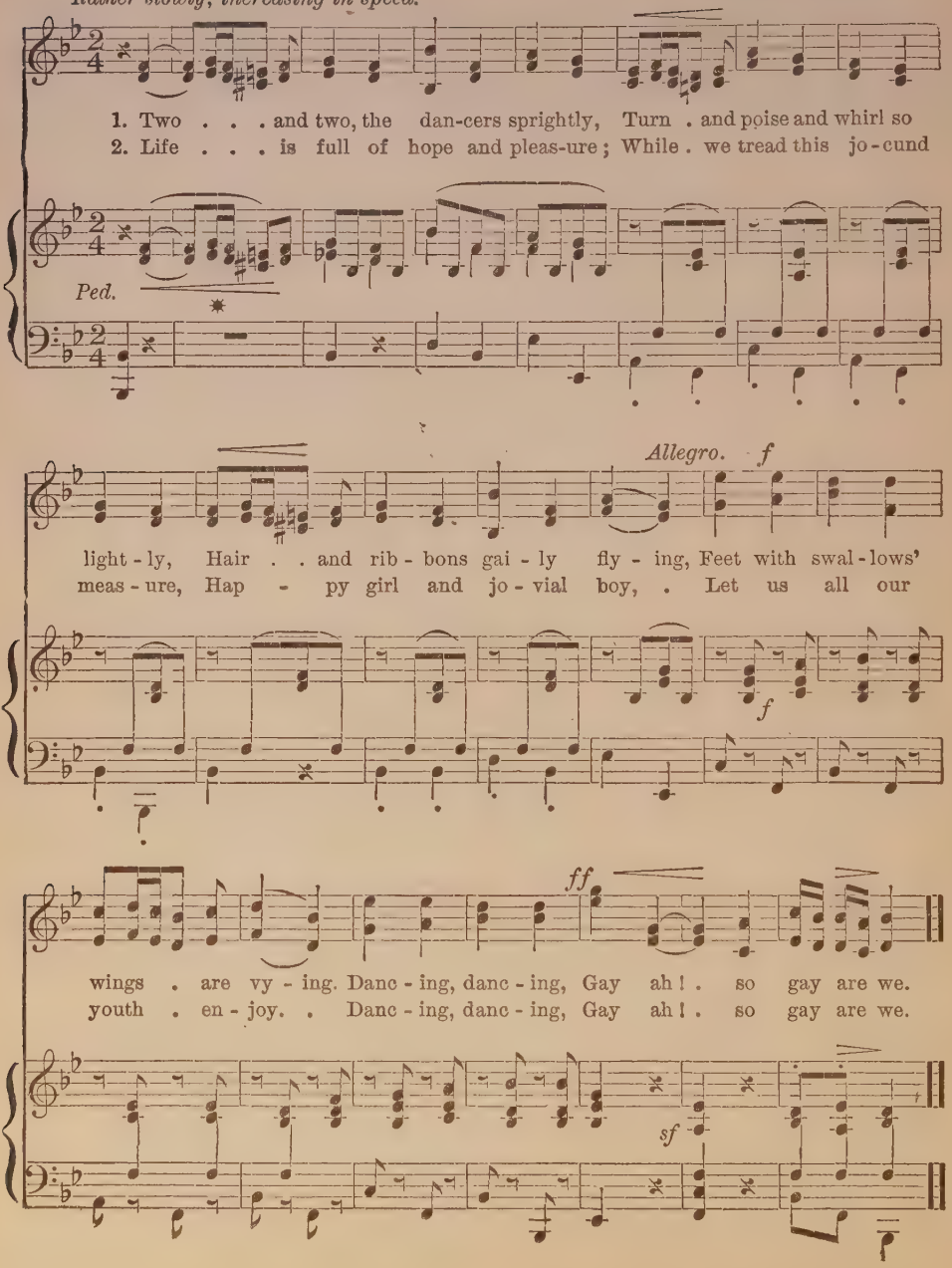
Andantino.



Dancing Song.

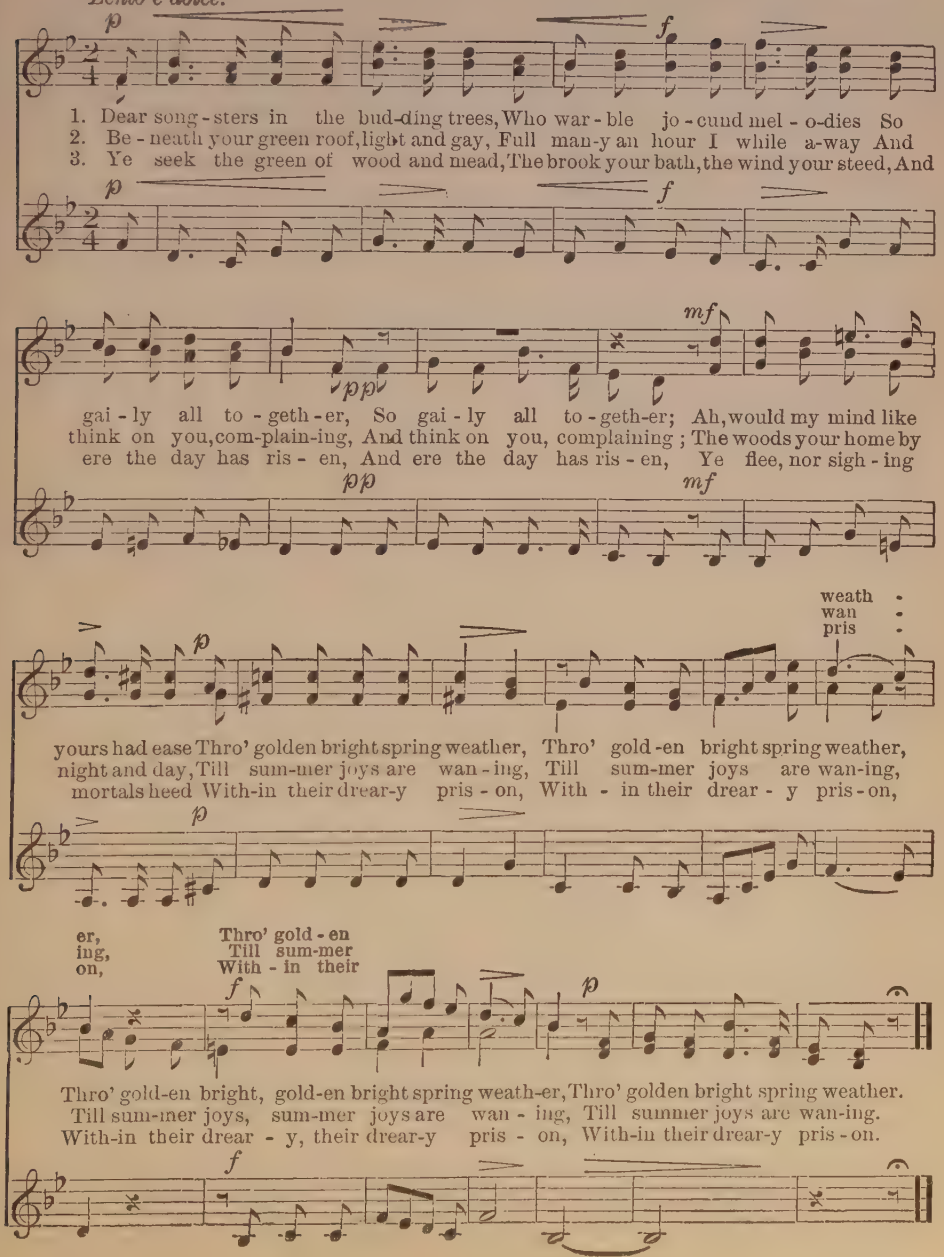
Hungarian Folksong.

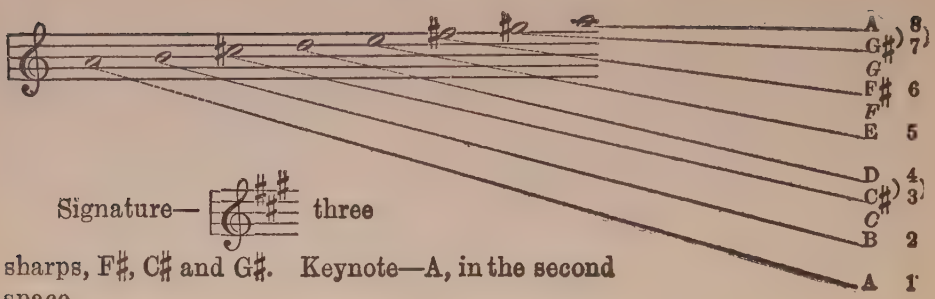
Rather slowly, increasing in speed.



From the German of A. von Platen. Arr. from Mendelssohn.

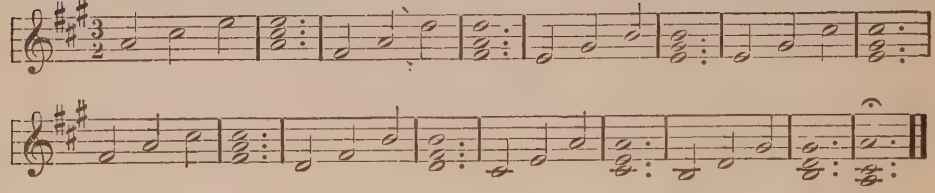
Lento e dolce.





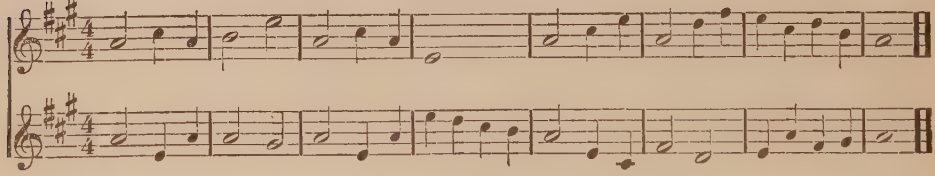
Signature— three sharps, F♯, C♯ and G♯. Keynote—A, in the second space.

Triads of A Major.

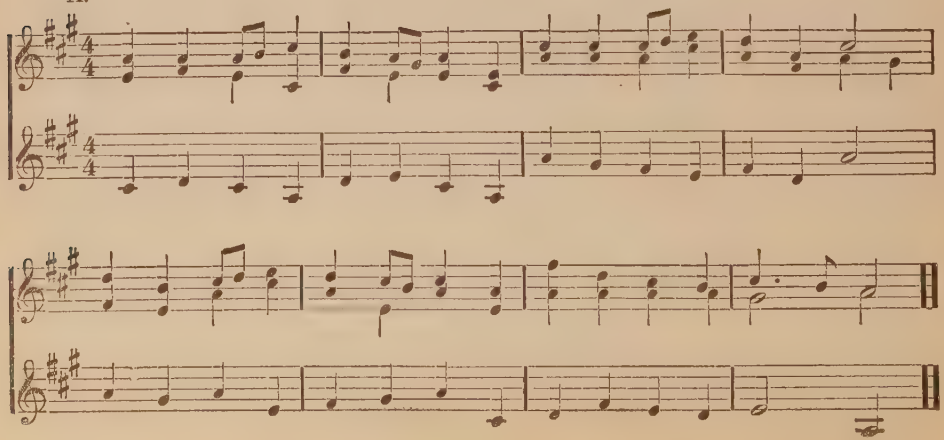


Studies.

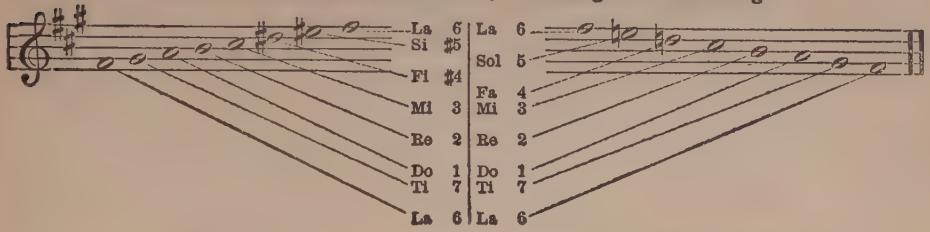
I.



II.

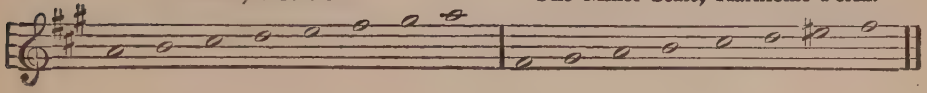


The Minor Scale, Melodic Form, Ascending and Descending.

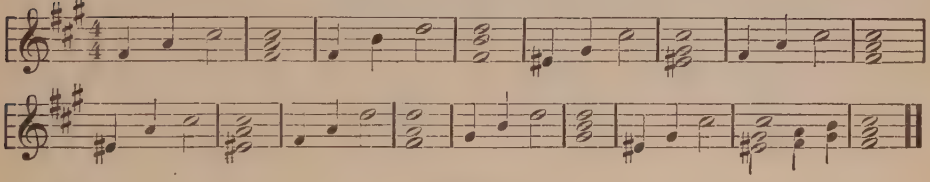


The Major Scale.

The Minor Scale, Harmonic Form.

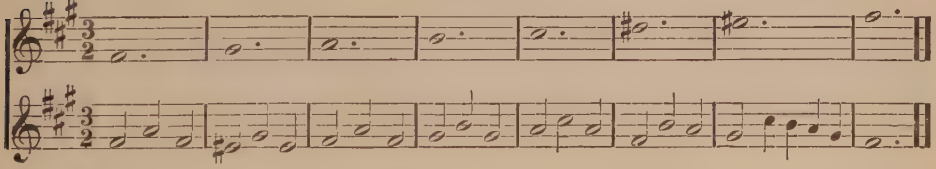


Triads of F Sharp Minor.

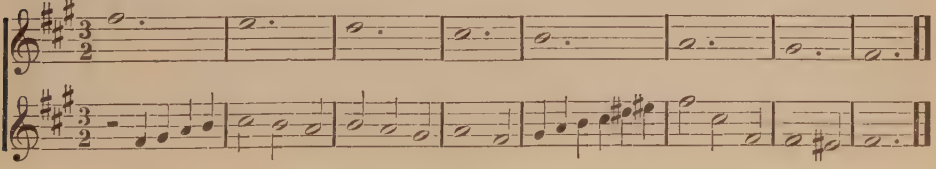


Studies.

I.



II.



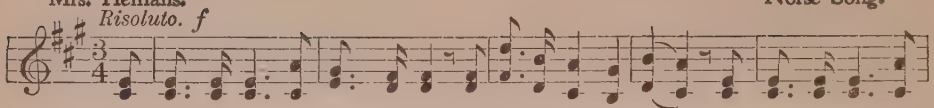
III.



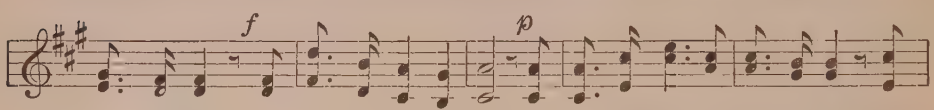
The Hardy Norseman.

Mrs. Hemans. Norse Song.

Risoluto. *f*



1. The har - dy Norseman's house of yore Was on the foaming wave! And there he gather'd
2. What tho' our pow'r be weak-er now Than it was wont to be, When bold - ly forth our



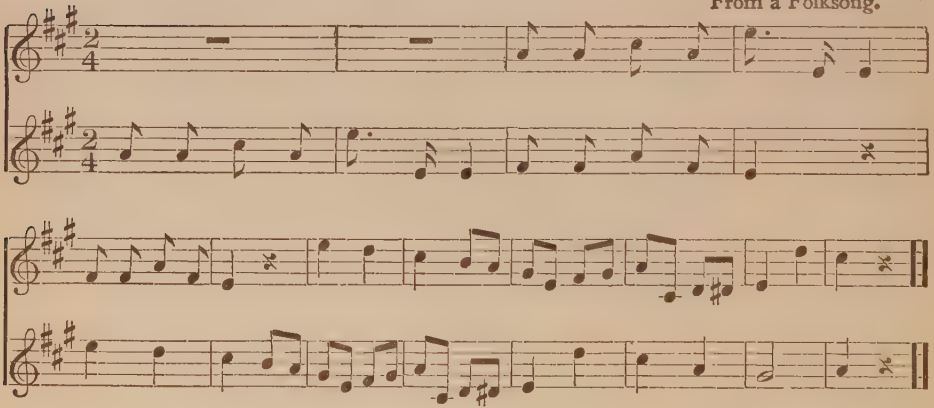
bright re-nown, The brav - est of the brave. Oh! ne'er should we for-get our sires, Wher -
fa - thers sail'd, And conquer'd Normandie! We still may sing their deeds of fame In



ev - er we may be; They brave - ly won a gal-lant name, And rul'd the stormy sea.
thrill - ing harmo - ny; For they did win a gal-lant name, And rul'd the stormy sea.

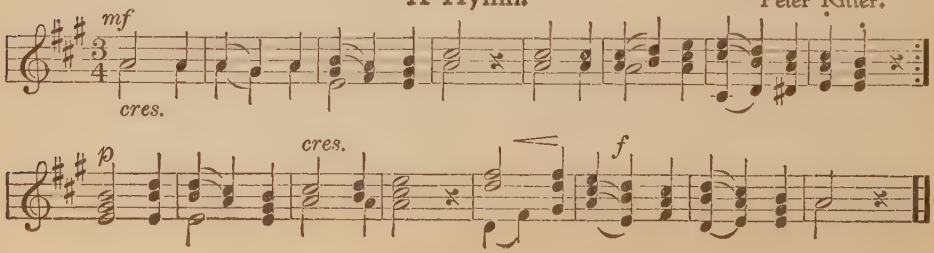
A Study in Imitation.

From a Folksong.

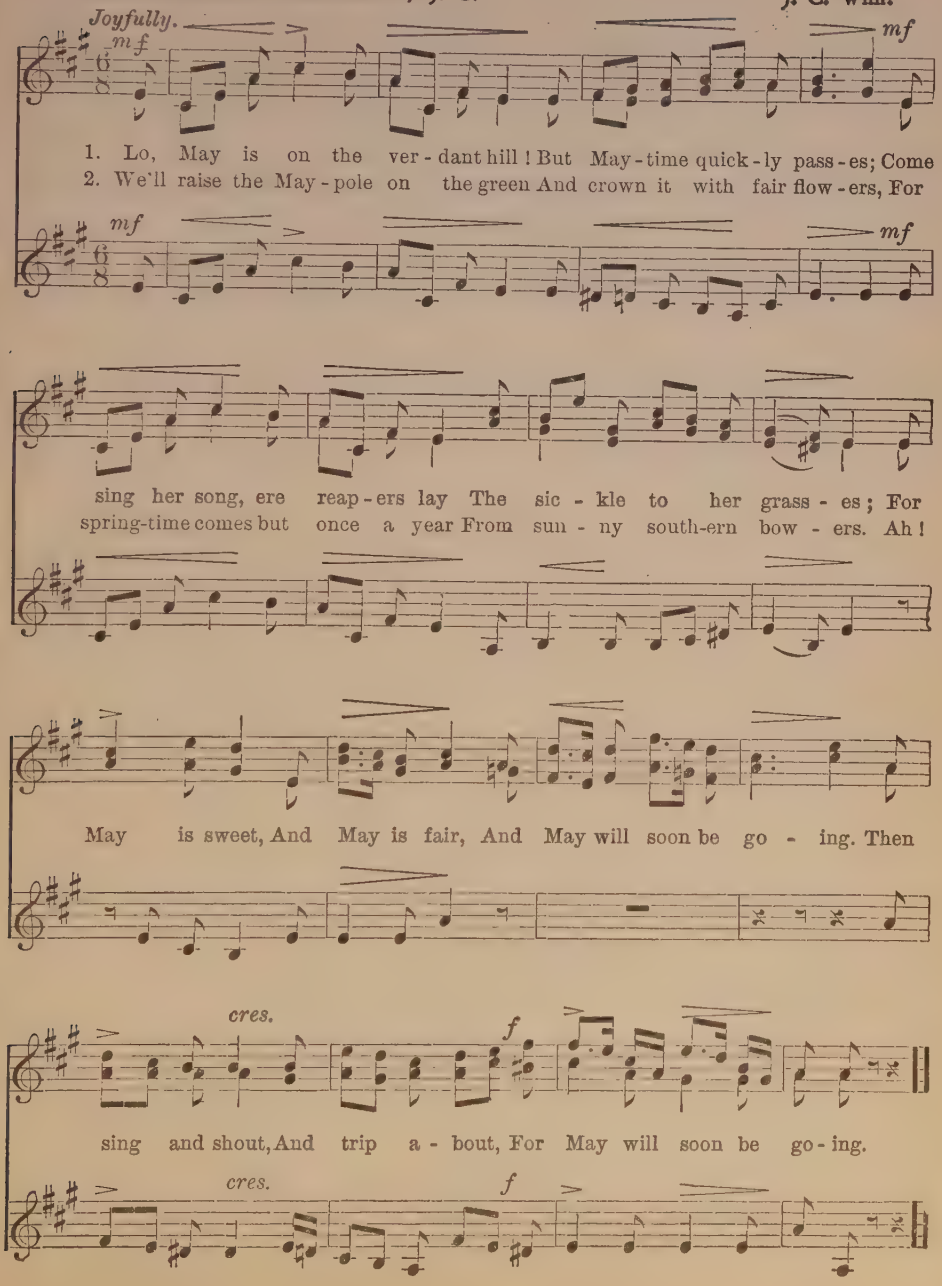


A Hymn.

Peter Ritter.

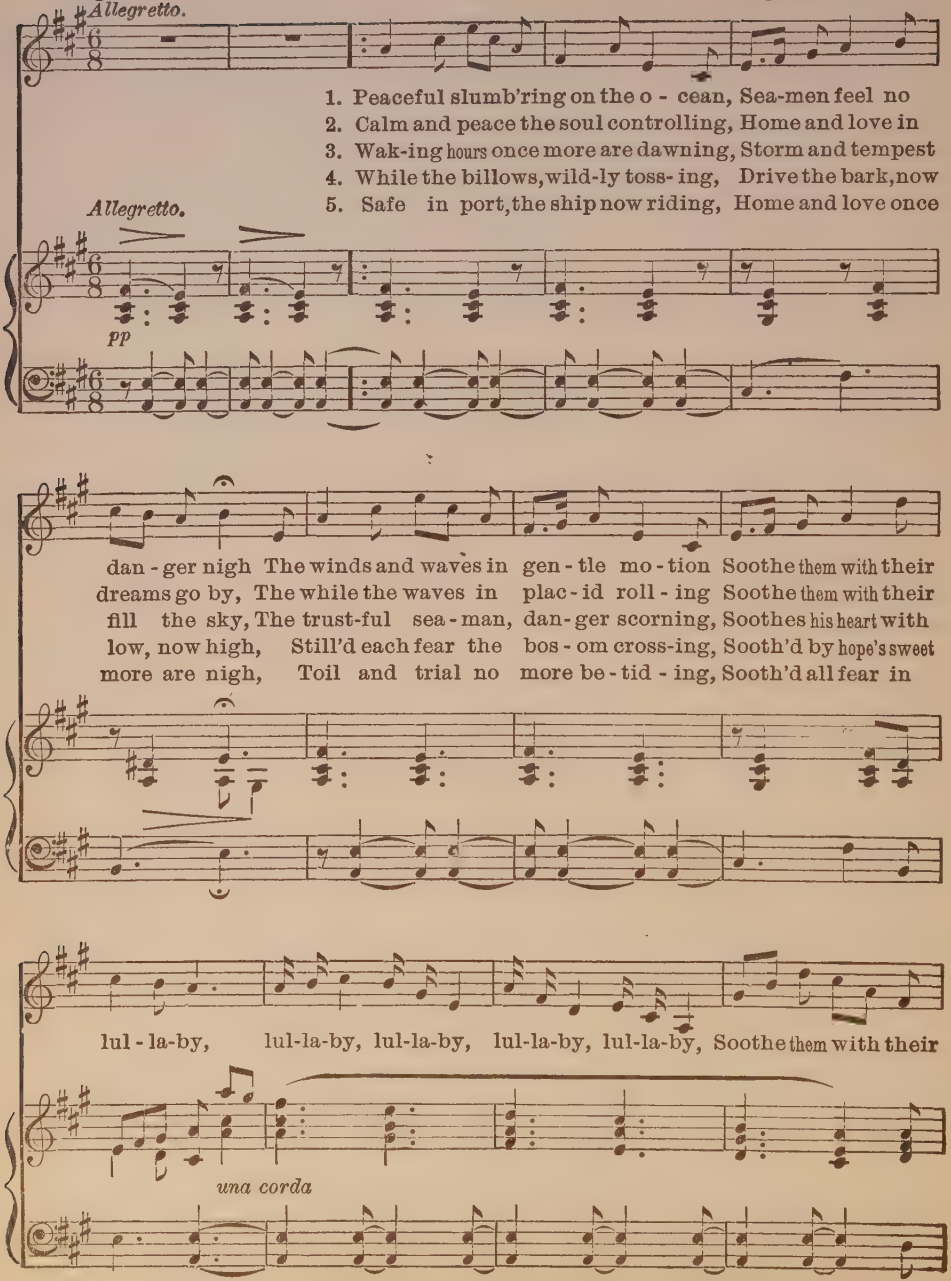


From the German of Baumbach by J. G. J. C. Willi.



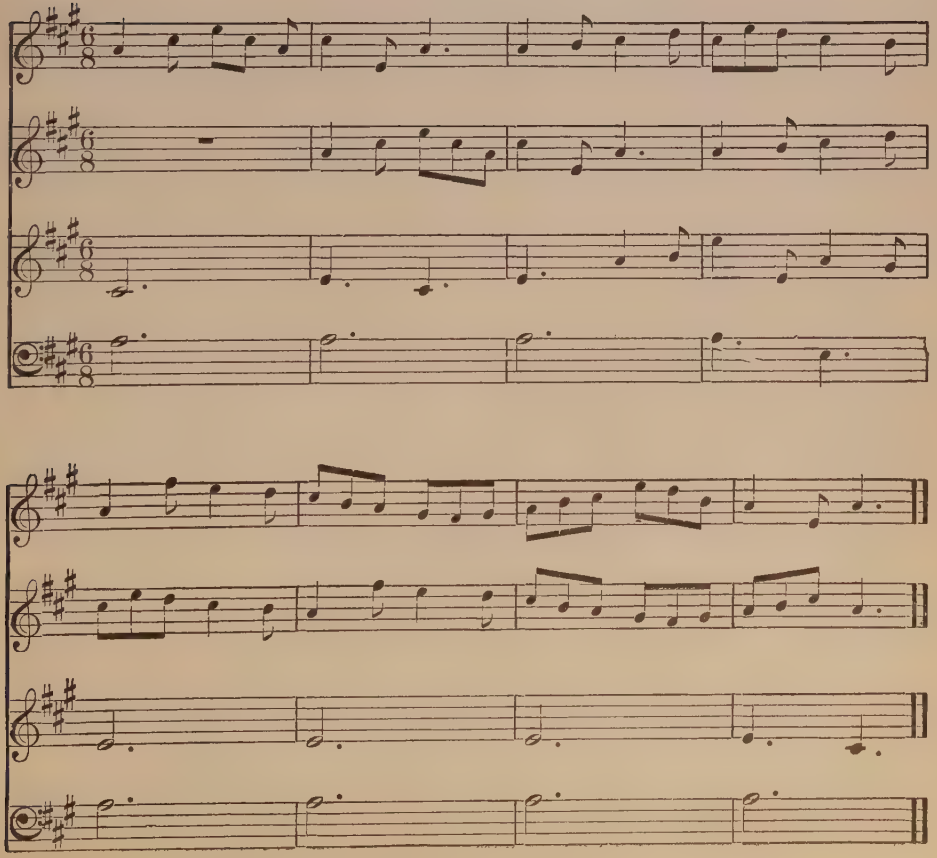
Peaceful Slumbering.

English. Stephen Storace.



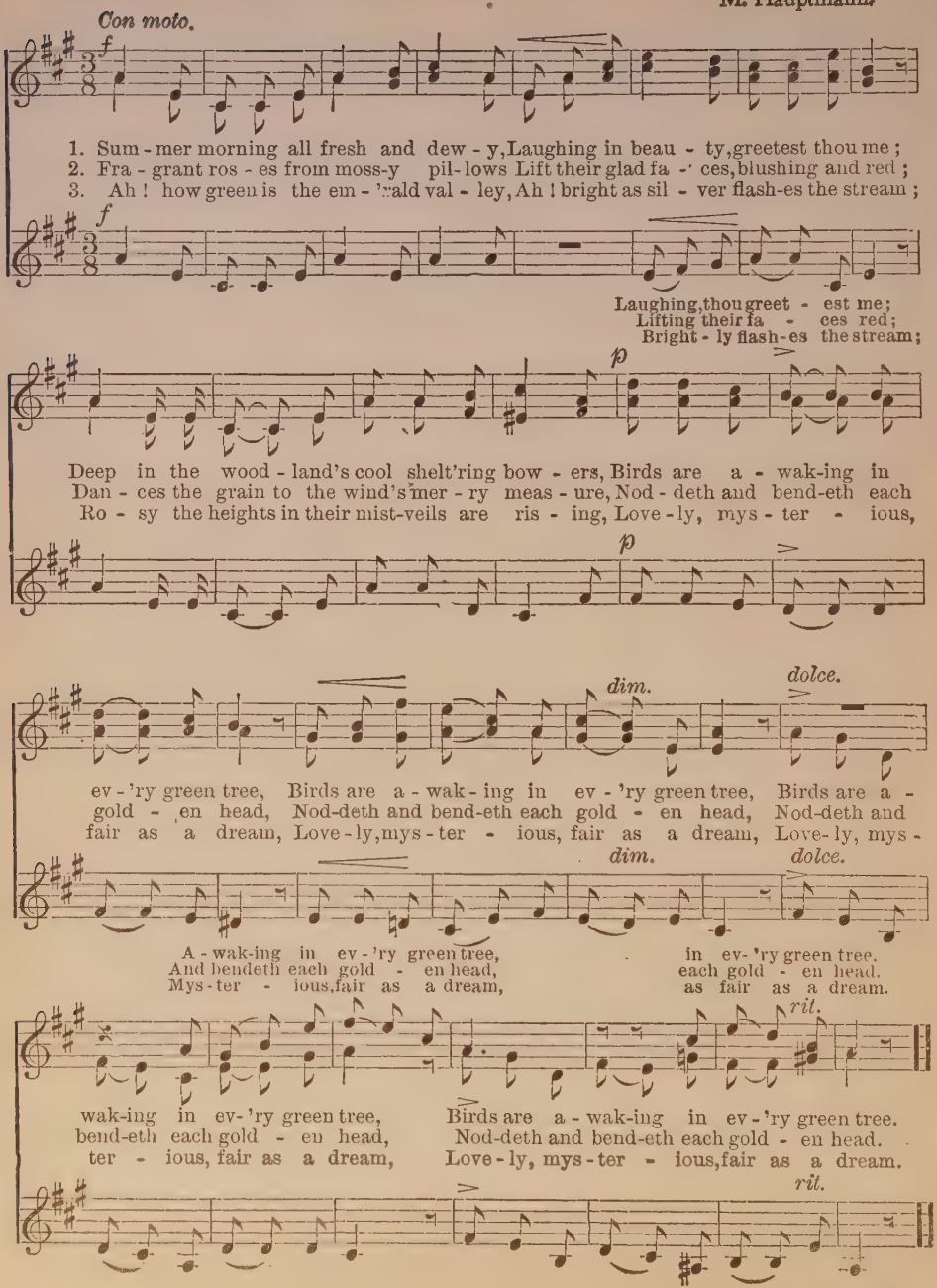


A Study in Imitation.



A Summer Morning.

M. Hauptmann.



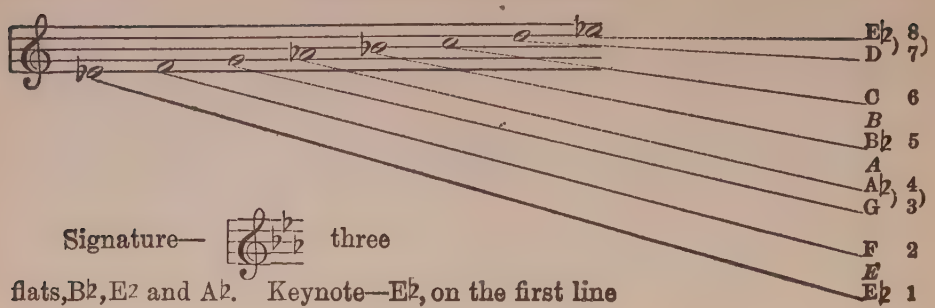
From the German of Lenau.

Spring.

FOR THREE EQUAL VOICES.

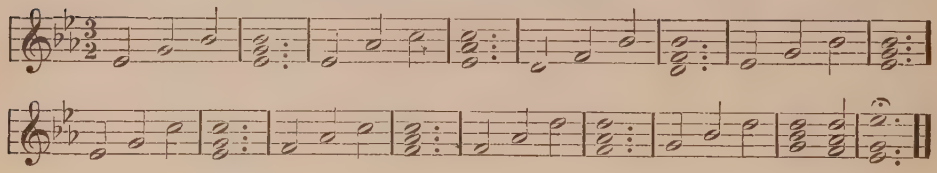
W. W. Gilchrist.





Signature— three flats, B♭, E♭ and A♭. Keynote—E♭, on the first line and in the fourth space.

Triads of E Flat Major.



Studies.

I.



II.



III.

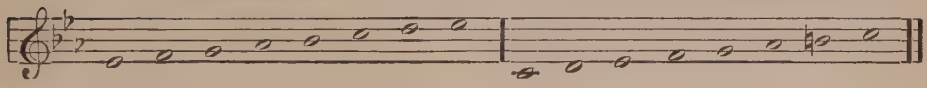


The Scale of C Minor, Melodic Form, Ascending and Descending.

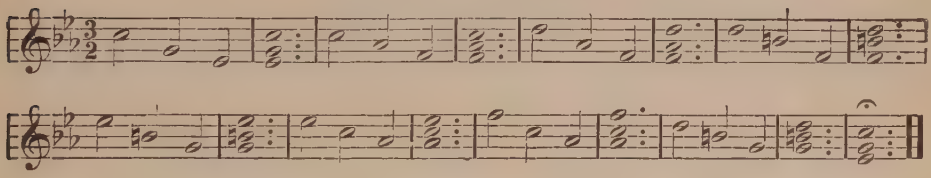


The Major Scale.

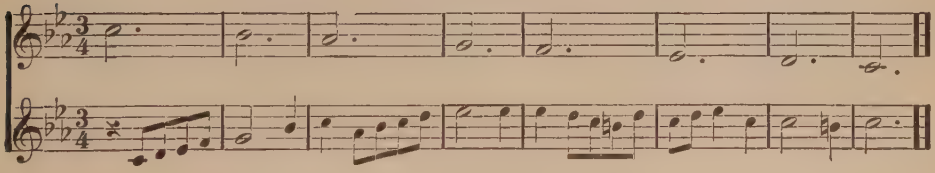
The Minor Scale, Harmonic Form.



Triads of C Minor.

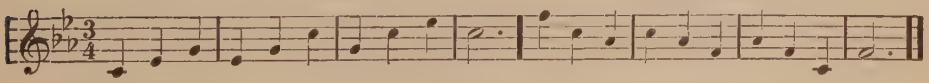


A Study.



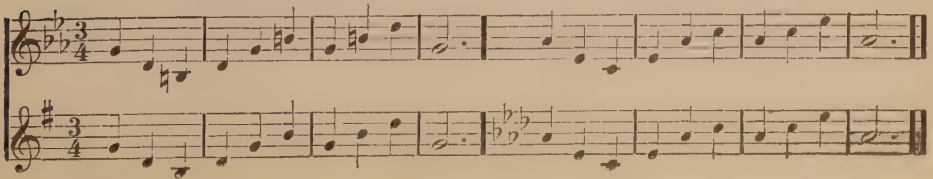
Arpeggio of Triads of C Minor.

I. Tonic Triad. Subdominant Triad.



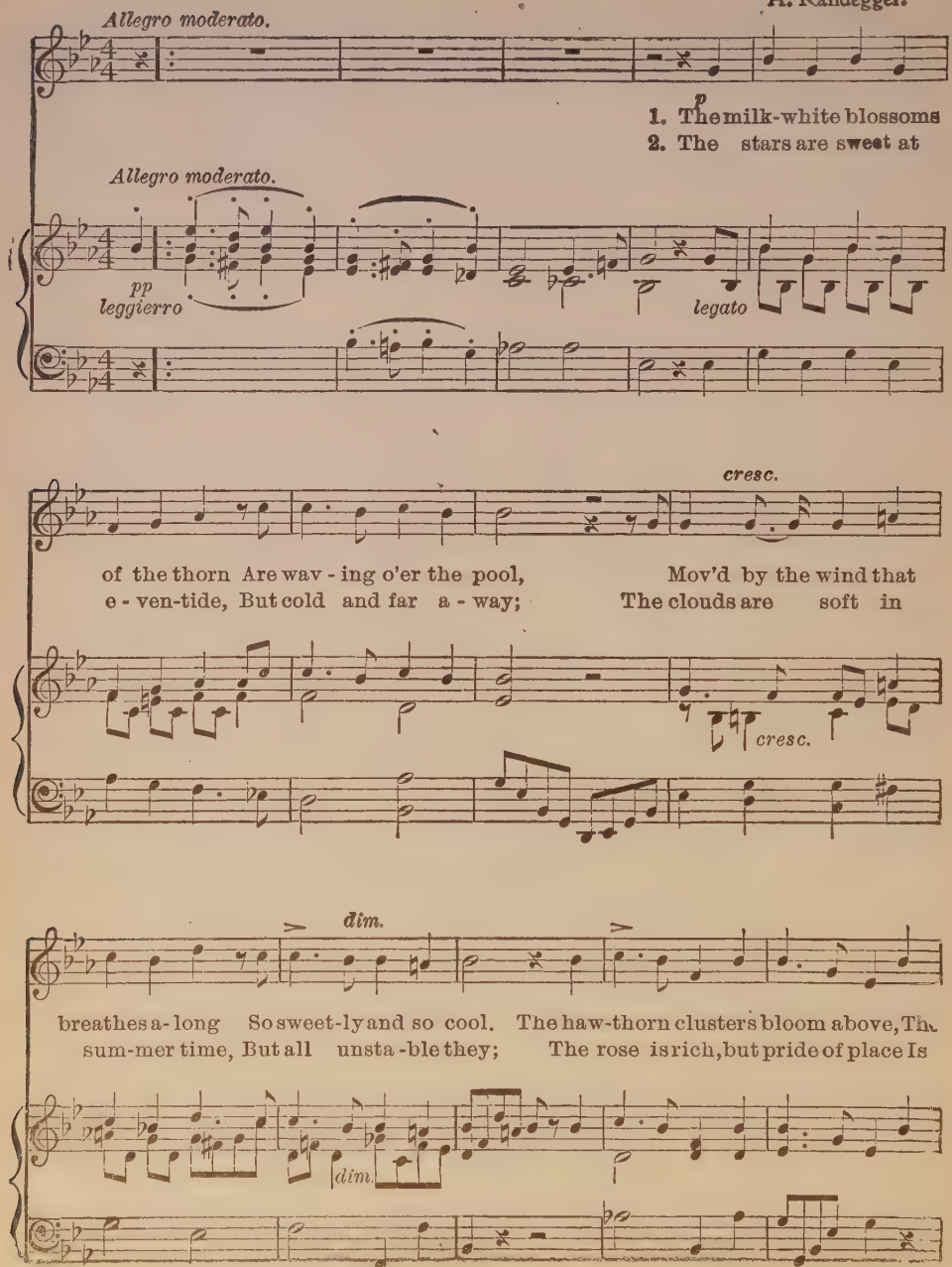
A Comparison.

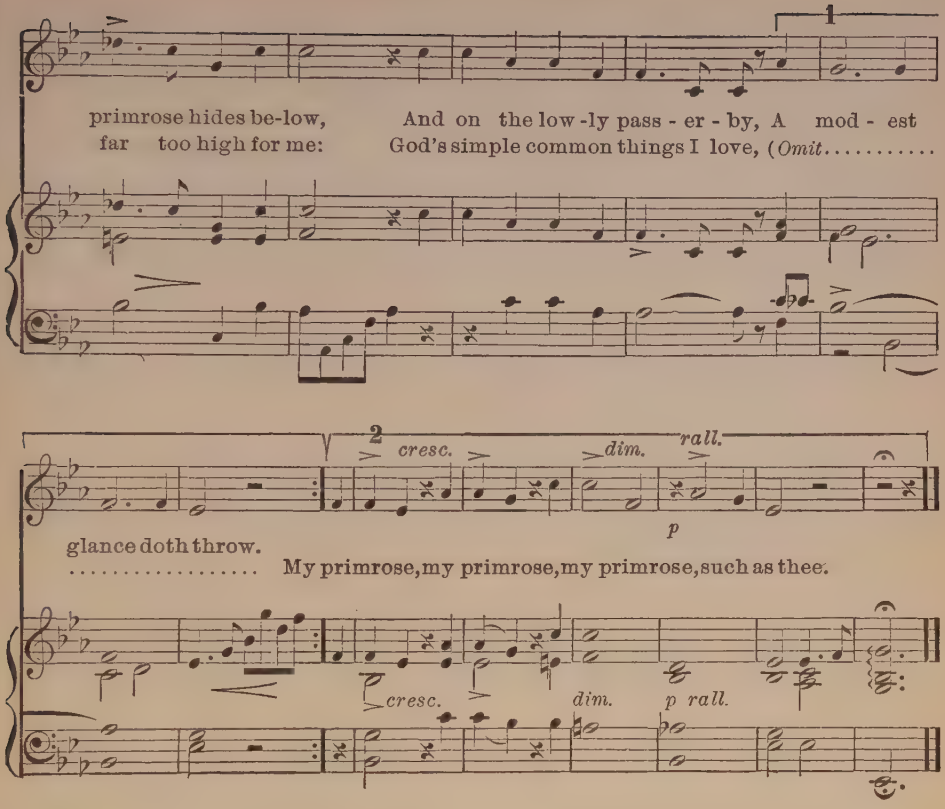
II. Dominant Triad. Submediant Triad.



The Primrose.

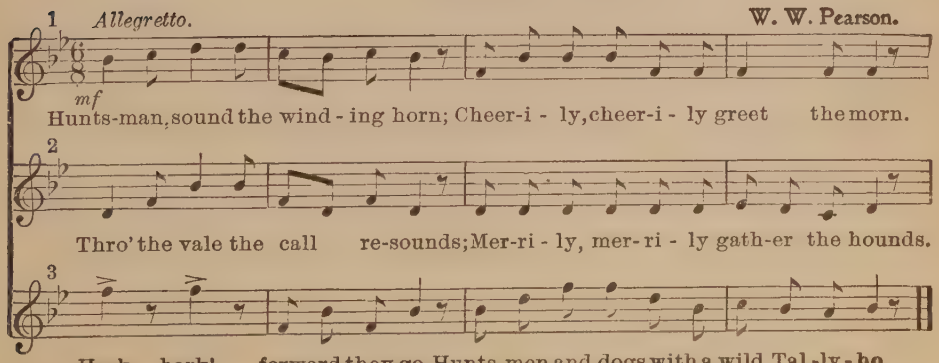
A. Randegger.





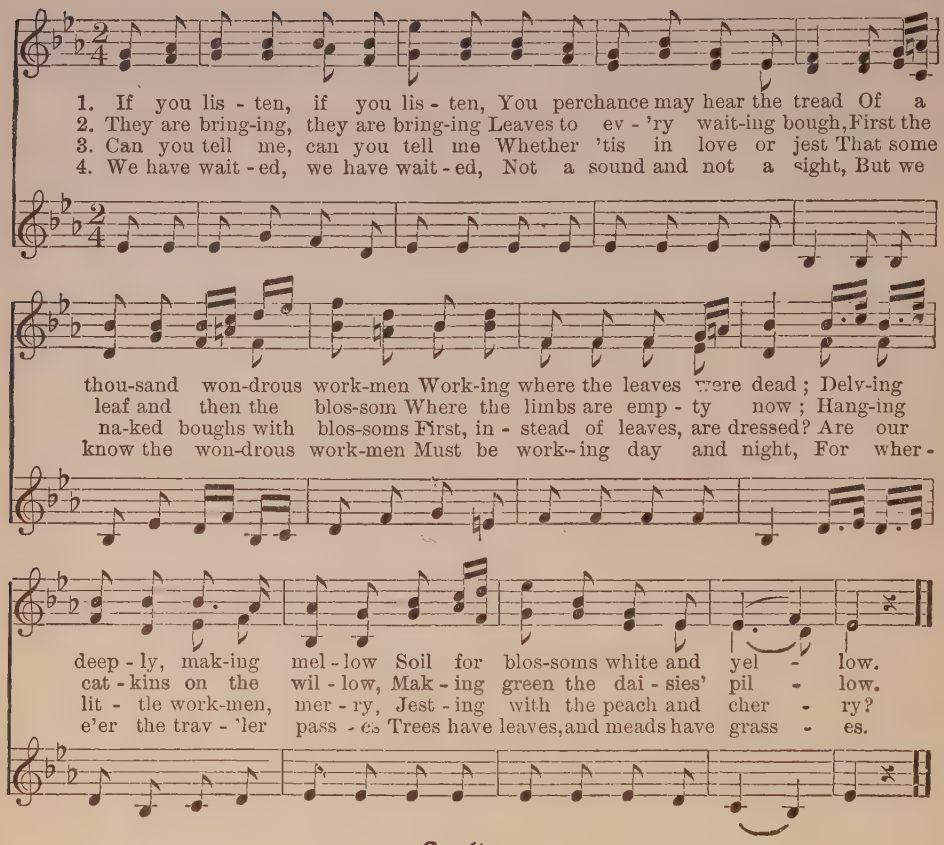
The Hunt.

ROUND.

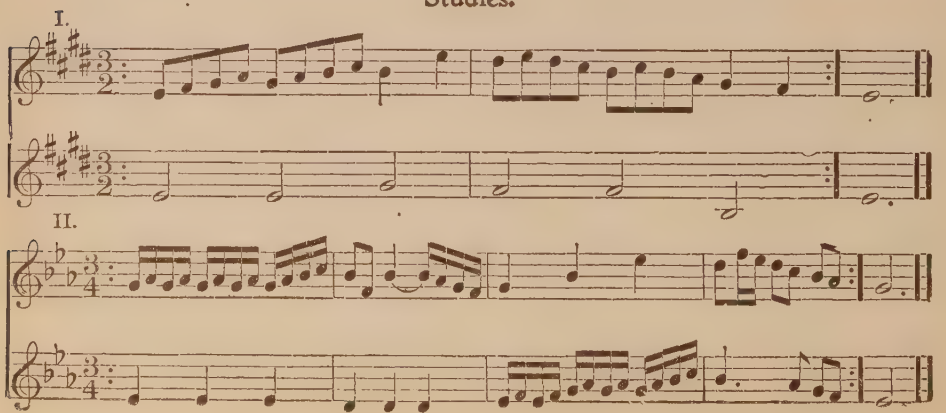


The Busy Workmen.

Louise Reichardt.



Studies.



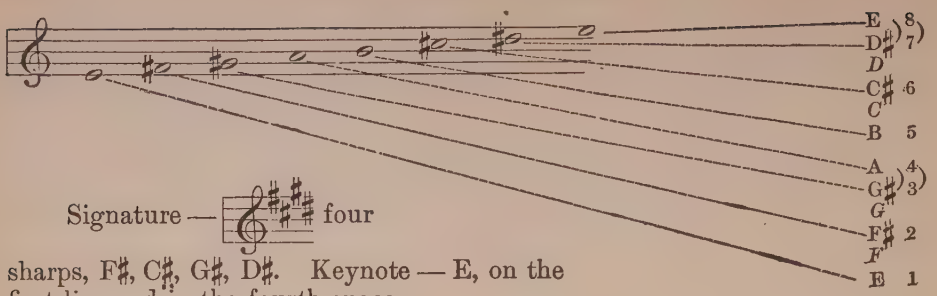
Dr. Arne. Arranged.



A Song.

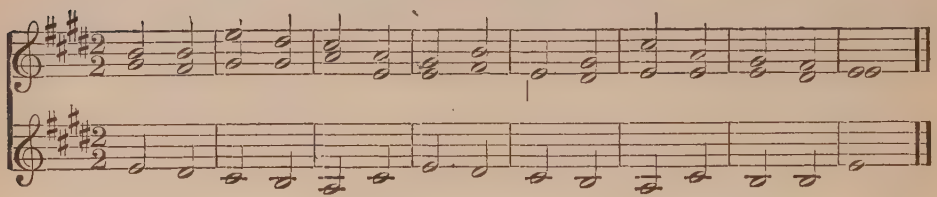
Meltzer.





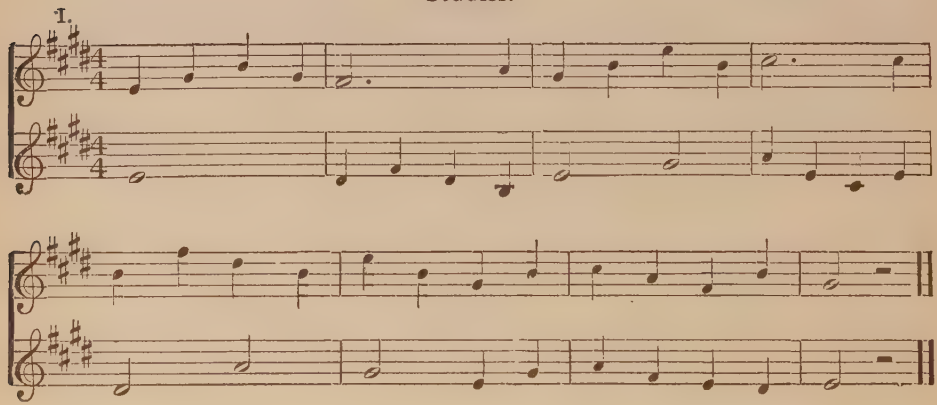
Signature — four sharps, F♯, C♯, G♯, D♯. Keynote — E, on the first line and in the fourth space.

Triads of E Major.

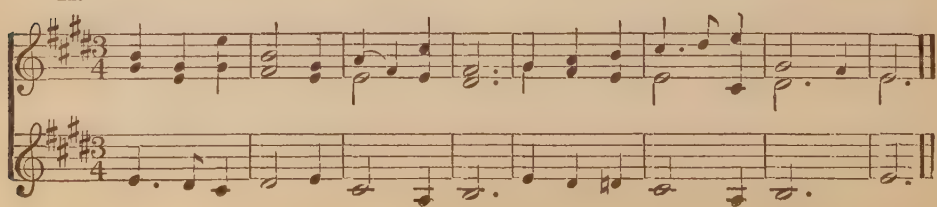


Studies.

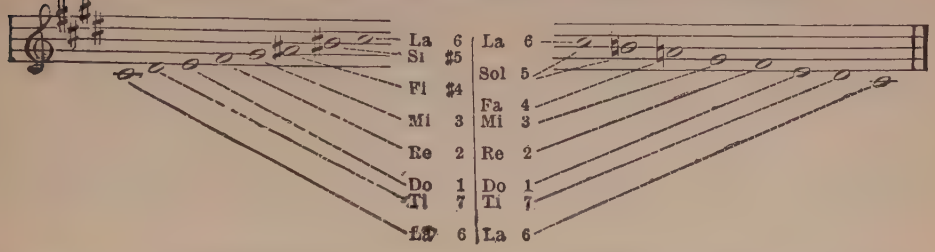
I.



II.

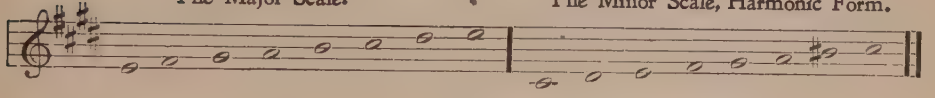


The Scale of C Sharp Minor, Melodic Form, Ascending and Descending.

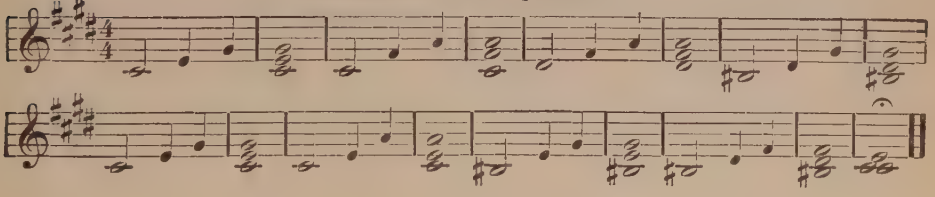


The Major Scale.

The Minor Scale, Harmonic Form.



Triads of C Sharp Minor.

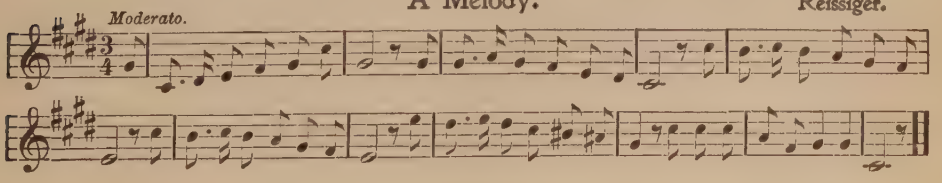


A Study.

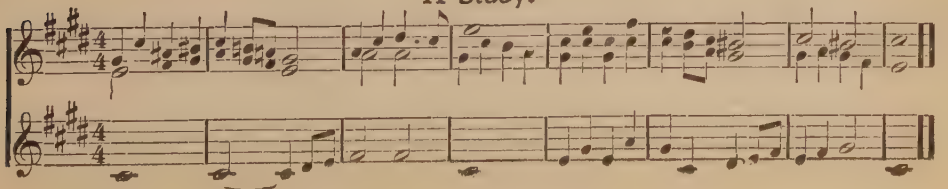


A Melody.

Reissiger.



A Study.



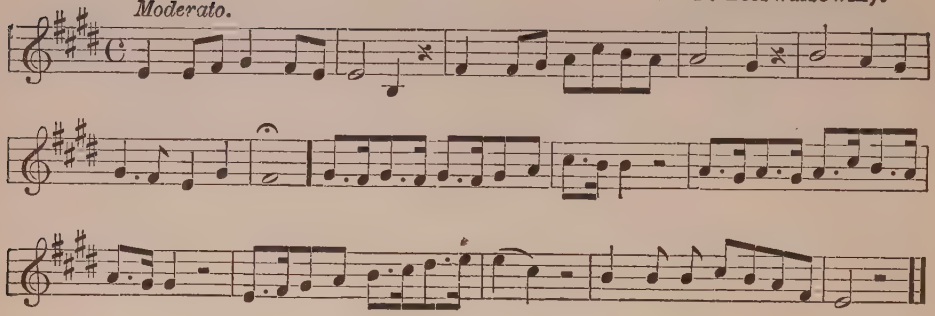
A Review of Time Values.

Studies.

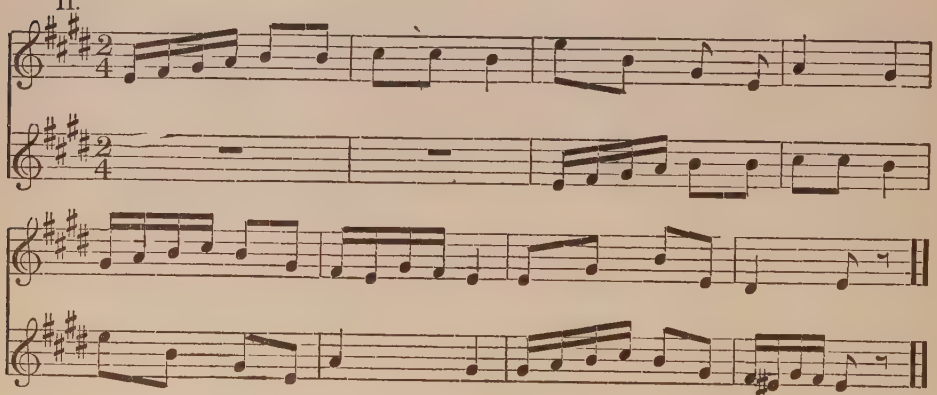
I.

Moderato.

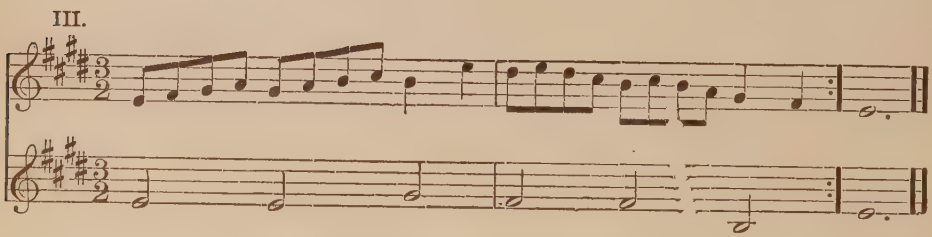
A. F. Beczwarzowsky.



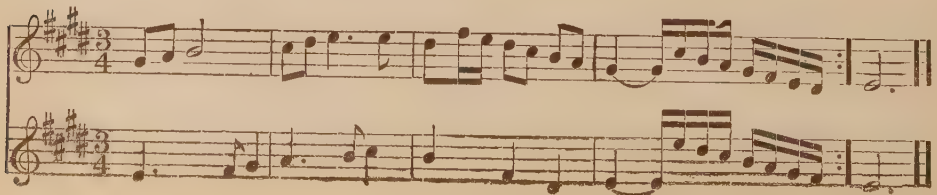
II.



III.



IV.

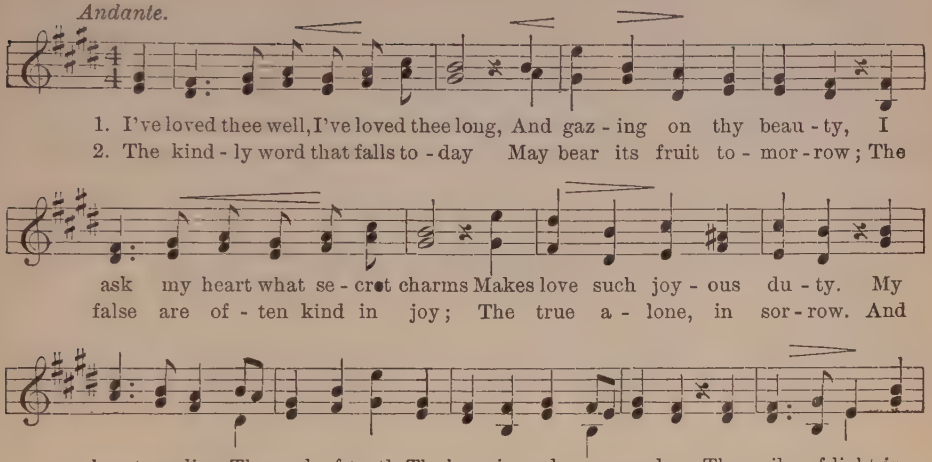


The Christmas Rose.

Chas. Mackay.

Hamma.

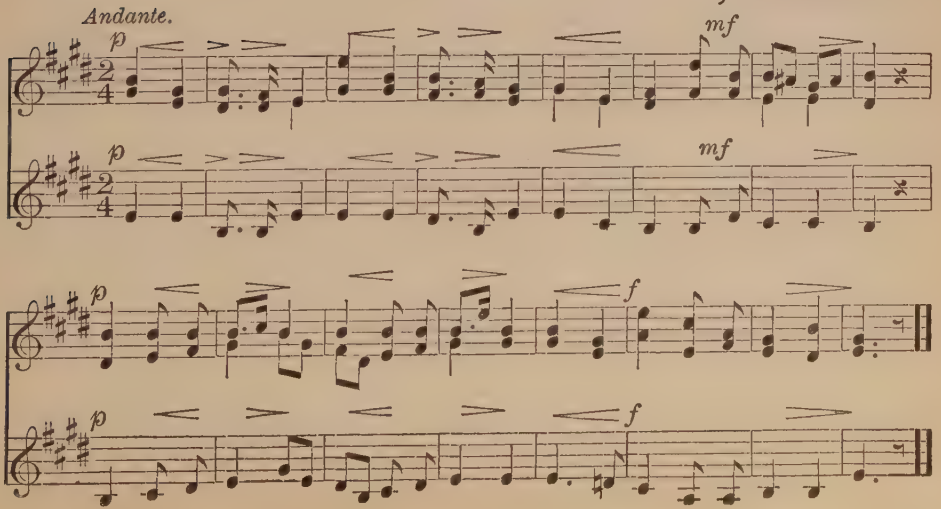
Andante.



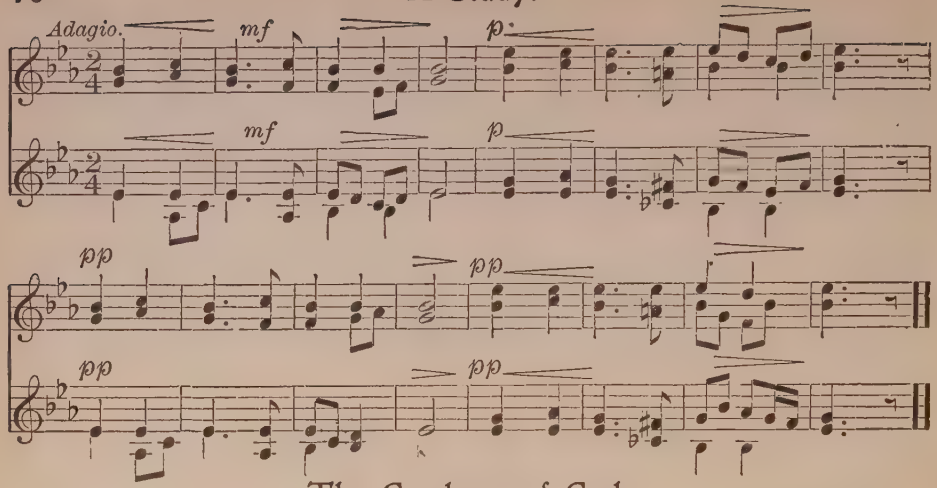
A Song.

J. H. Breitenbach.

Andante.

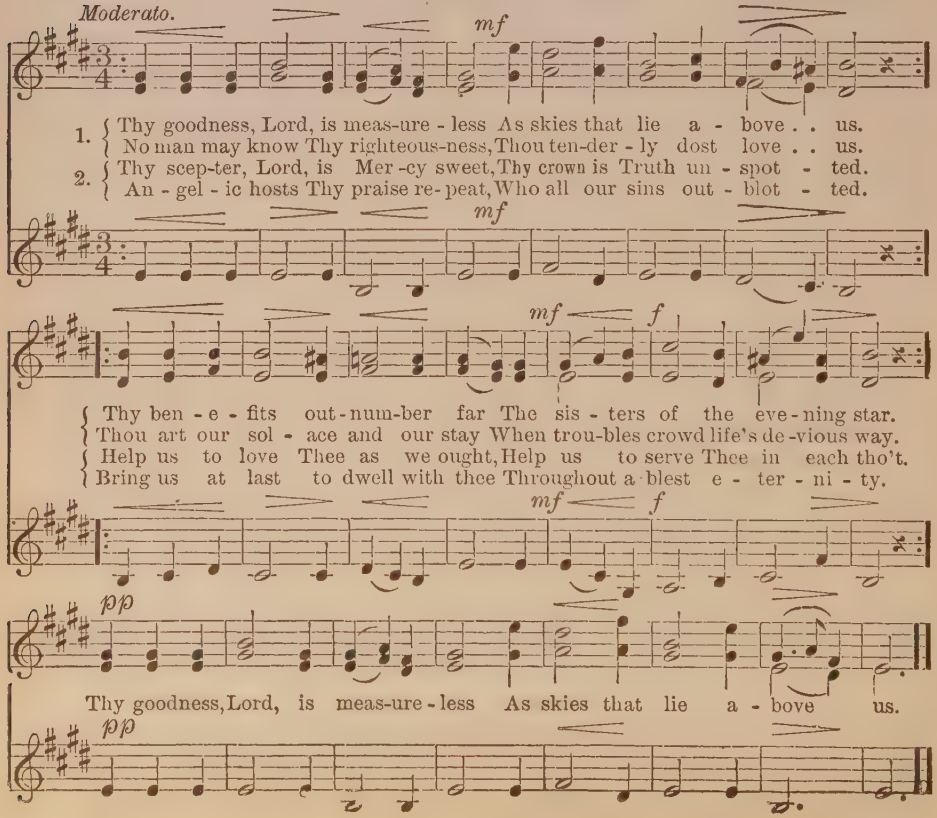


A Study.



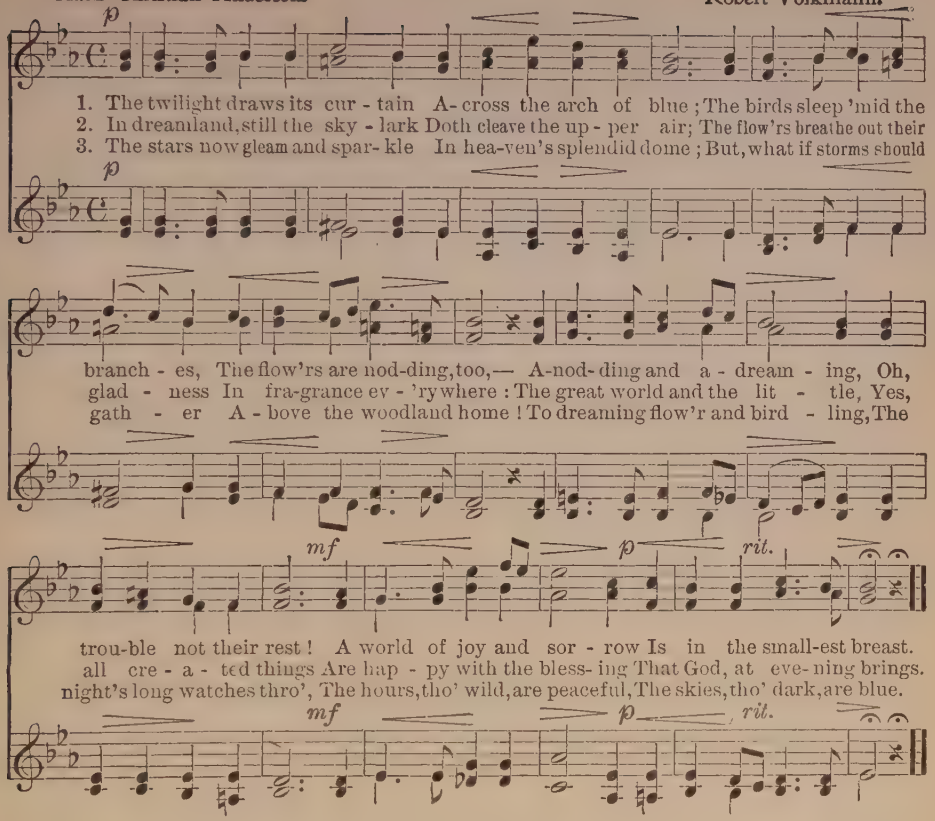
The Goodness of God.

Edward Grell.



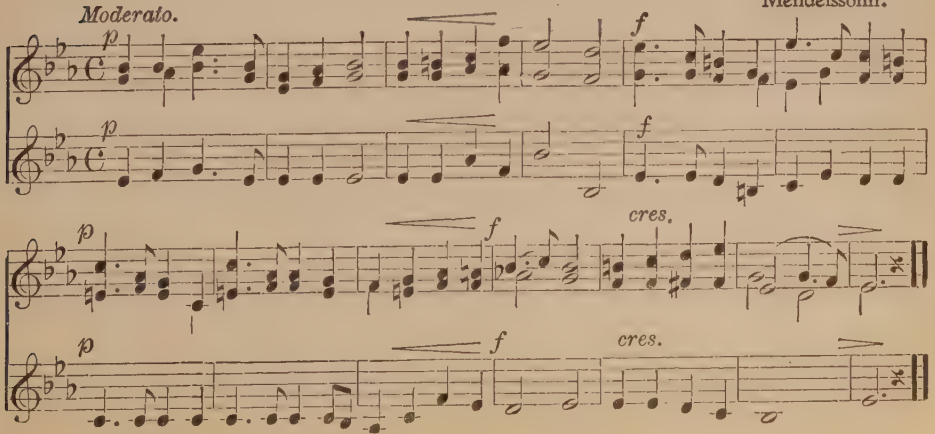
Evening Song.

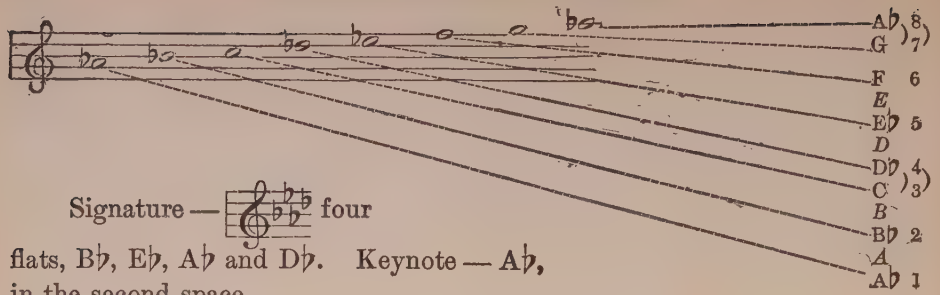
Hans Christian Andersen. Robert Volkmann.



A Song.

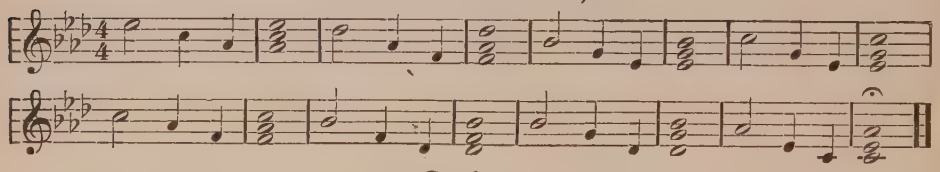
Mendelssohn.





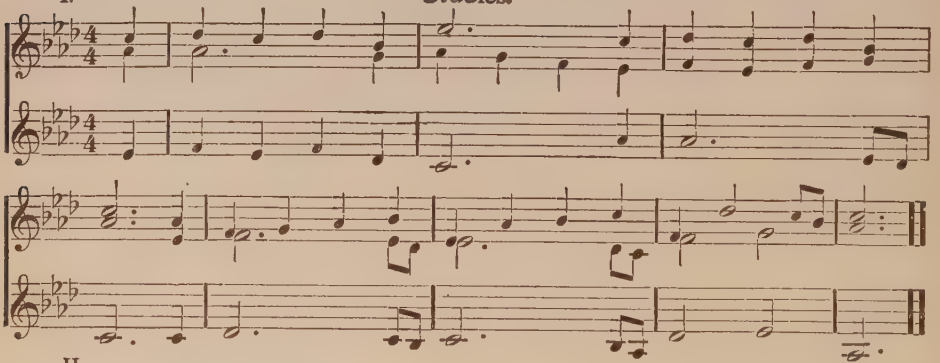
Signature — four flats, B♭, E♭, A♭ and D♭. Keynote — A♭, in the second space.

Triads of A Flat Major.

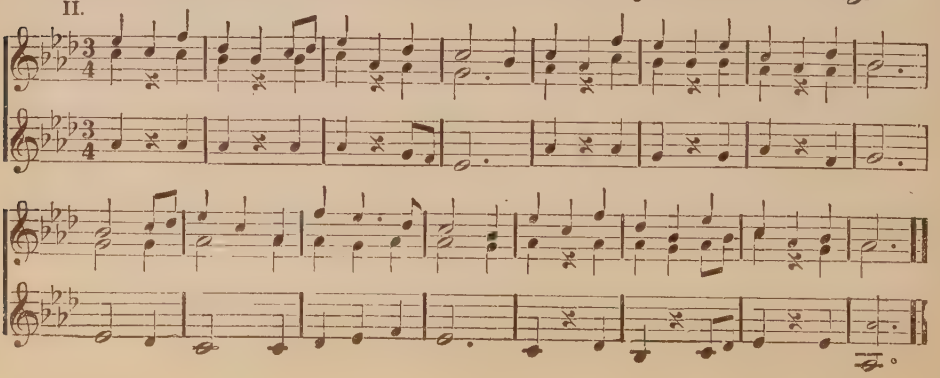


Studies.

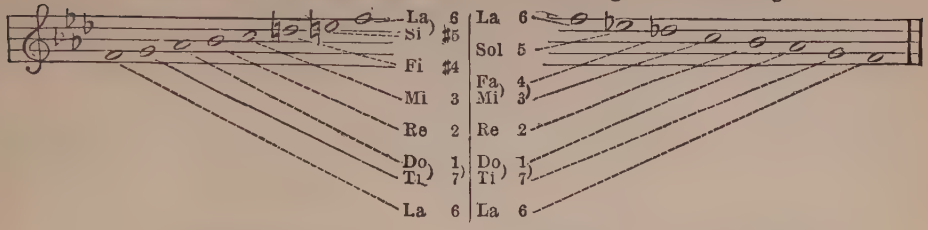
I.



II.



The Scale of F Minor, Melodic Form, Ascending and Descending.

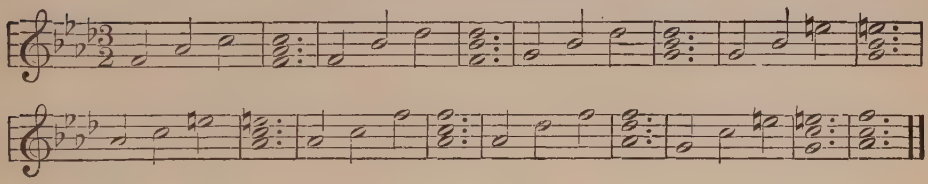


The Major Scale.

The Minor Scale, Harmonic Form.

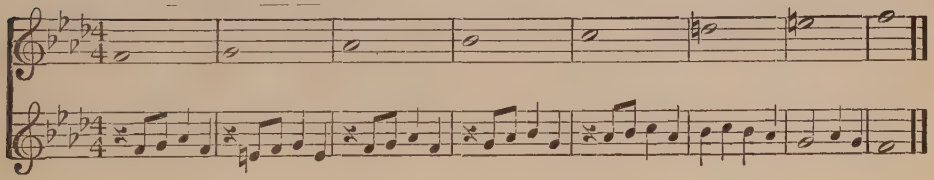


Triads of F Minor.

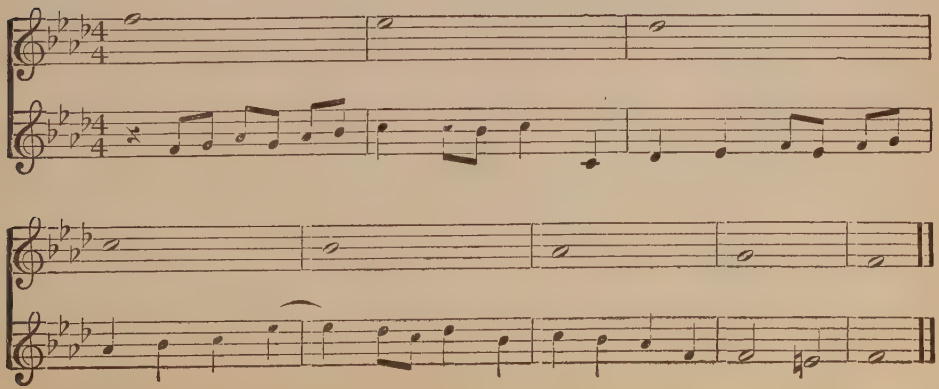


Studies.

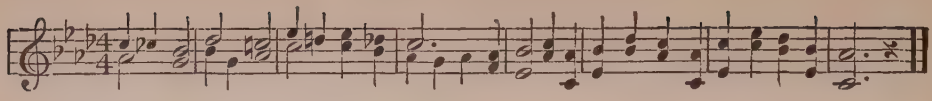
I.



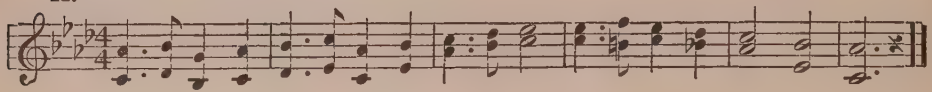
II.



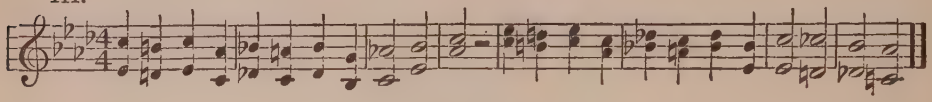
I.



II.



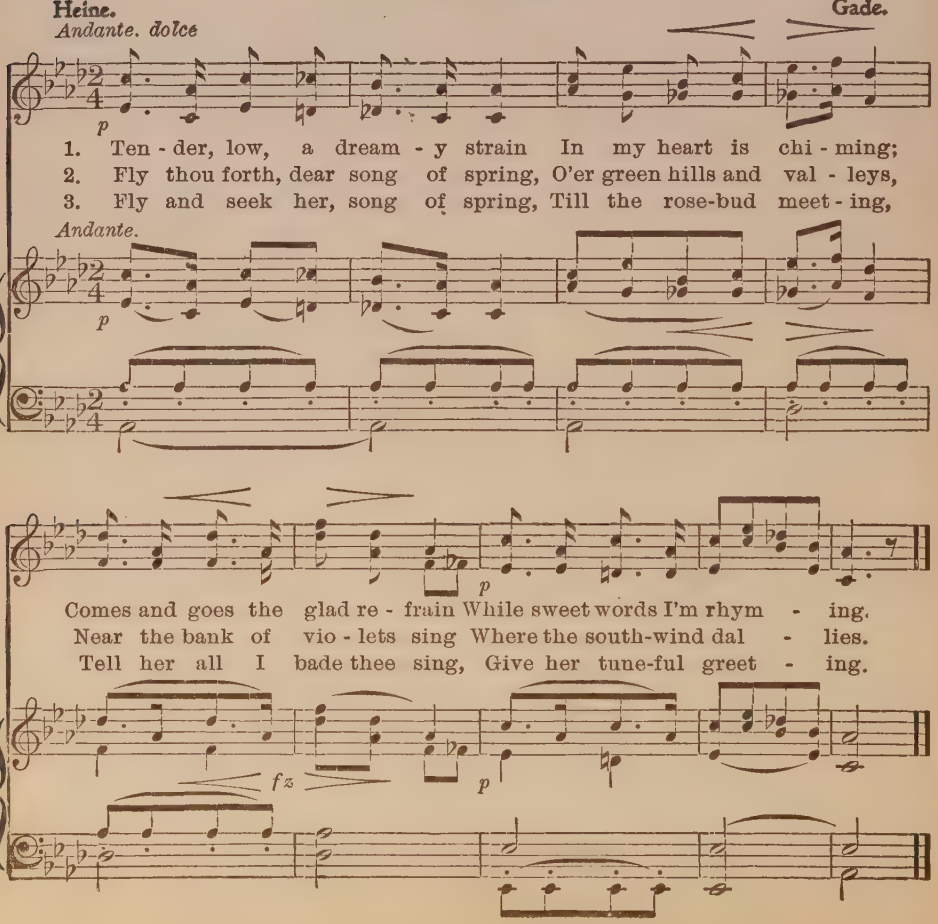
III.



Spring Song.

Heine. **Gade.**

Andante. dolce



The Swallow.

Celia Thaxter. H. M. Schletterer.

Andante. *p*

1. O swal - low, sail - - ing light - ly The crys - tal deeps of
2. I know all beau - - ties fol - low Swift in thy shin - ing

p

1. O swal-low, sail - ing light - ly The crys - tal deeps of
2. I know all beau - ties fol - low Swift in thy shin - ing

blue, With flashing wings that bright-ly Glit - ter the sun-shine
track, But to my heart, O swal - low, Canst thou bring summer

blue, With flashing wings that brightly Glit - ter the sun-shine
track, But to my heart, O swal-low, Canst thou bring sum - mer

p *cresc.*

through, What say-est thou, re - turn-ing From sunny
back? No shaft of sun - shine glo-rious Shall melt my

p *cresc.*

through, What sayest thou, re - turn-ing From sunny lands and
back? No shaft of sun - shine glorious Shall melt my win - ter

p

lands and fair, That summer ros-es burning Shall light the fra - grant
win - ter snows, No kiss of June vic-to-rious A-wake for me the

p

fair, That summer ros - es burn - ing Shall light the fra - grant
snows, No kiss of June vic - to- - rious A-wake for me the

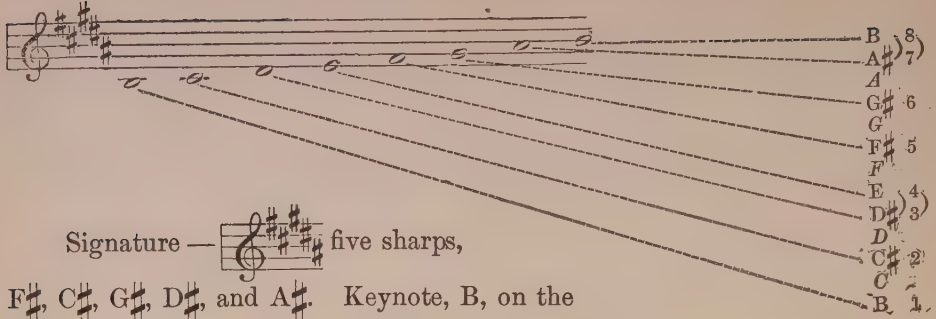
dolce

air? That sum - mer ros - es burning Shall light the fra - grant air?
rose! No kiss of June vic - to-rious A-wake for me the rose!

dolce

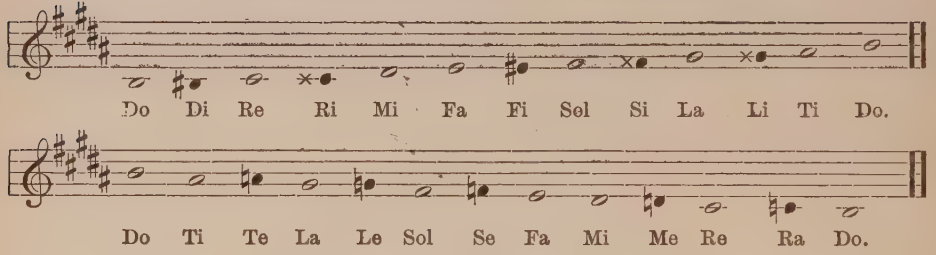
air? That summer ros - es burning Shall light the fra - grant air?
rose! No kiss of June vic - to-rious A-wake for me the rose!

Words by permission of Houghton, Mifflin and Co.

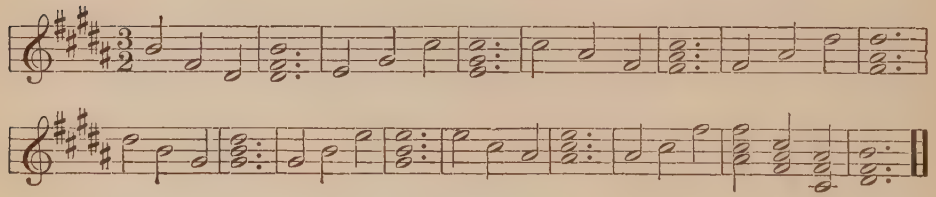


Signature — five sharps, F♯, C♯, G♯, D♯, and A♯. Keynote, B, on the third line, and in the second space below the staff.

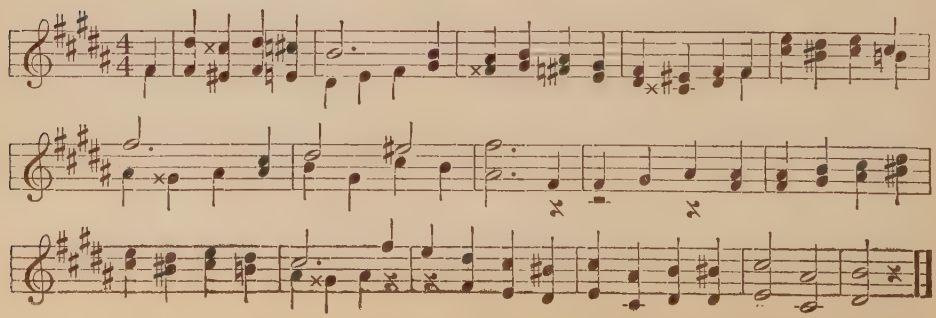
Chromatic Scale, with Scale-Names.



Triads of B Major.



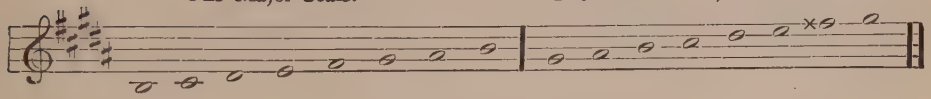
A Chromatic Study.



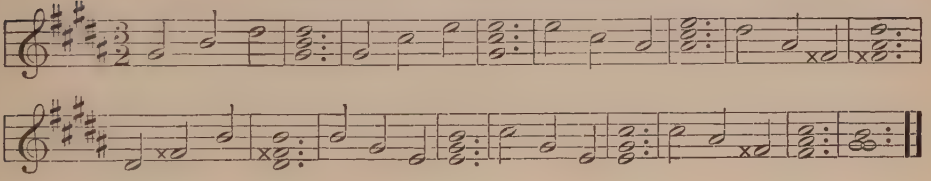
The Scale of G Sharp Minor, Melodic Form, Ascending and Descending.



The Major Scale. The Minor Scale, Harmonic Form.

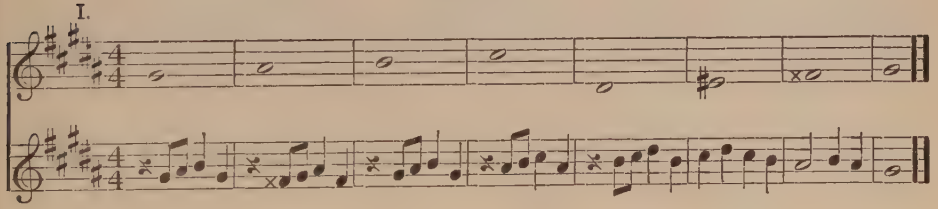


Triads of G Sharp Minor.

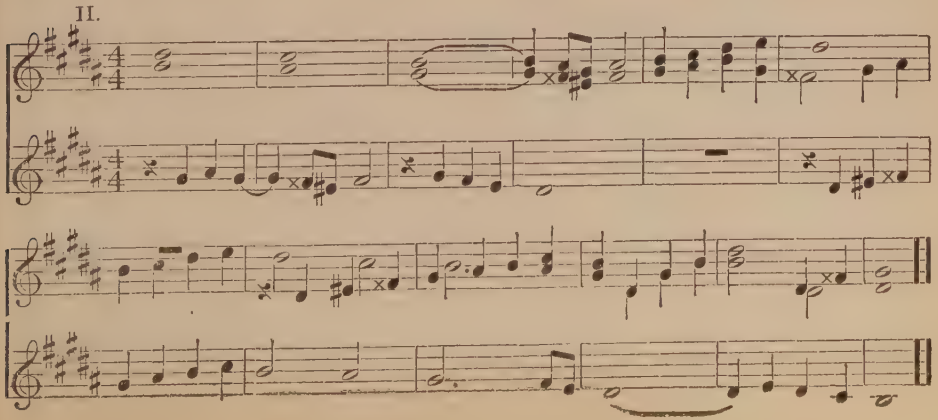


Studies.

I.

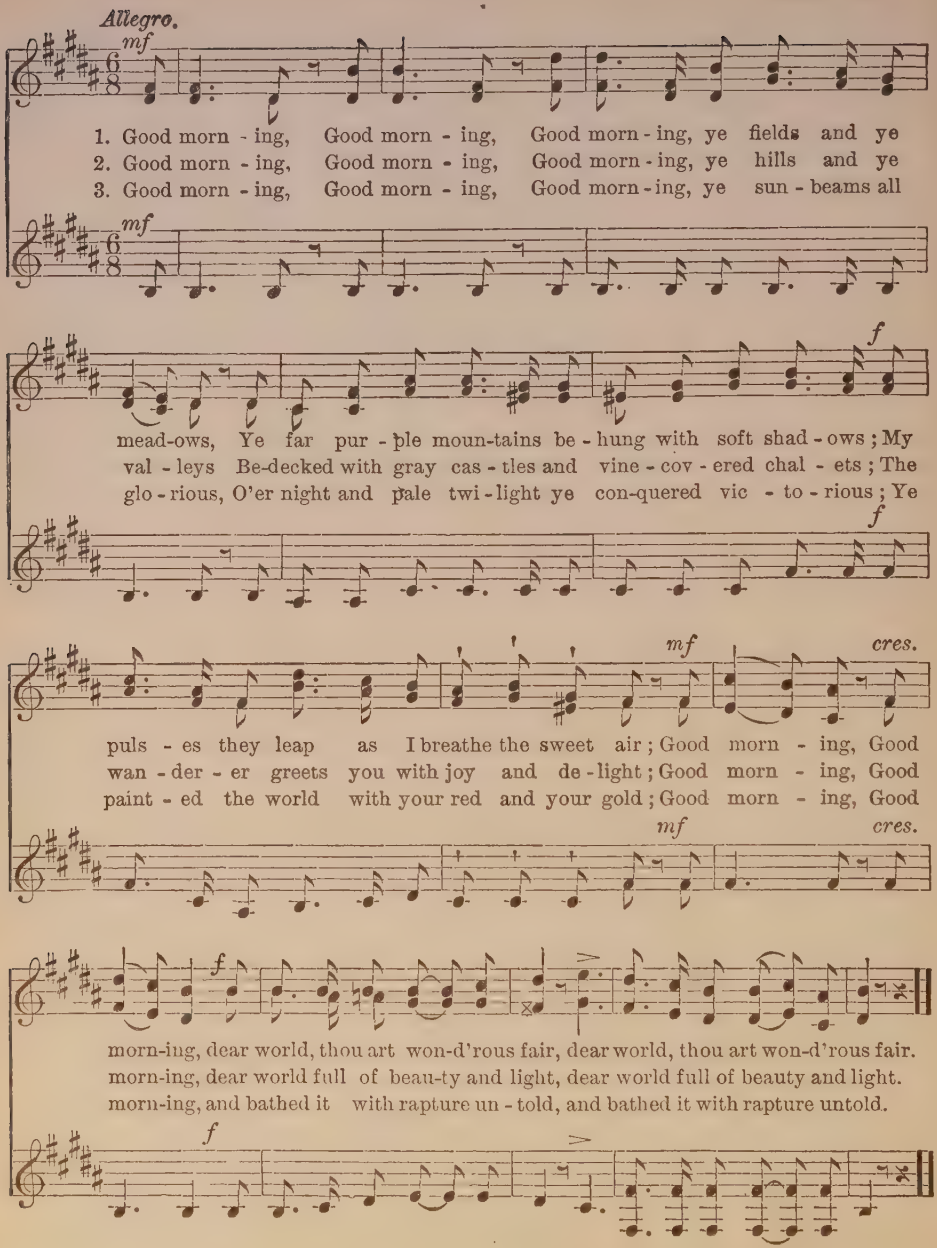


II.



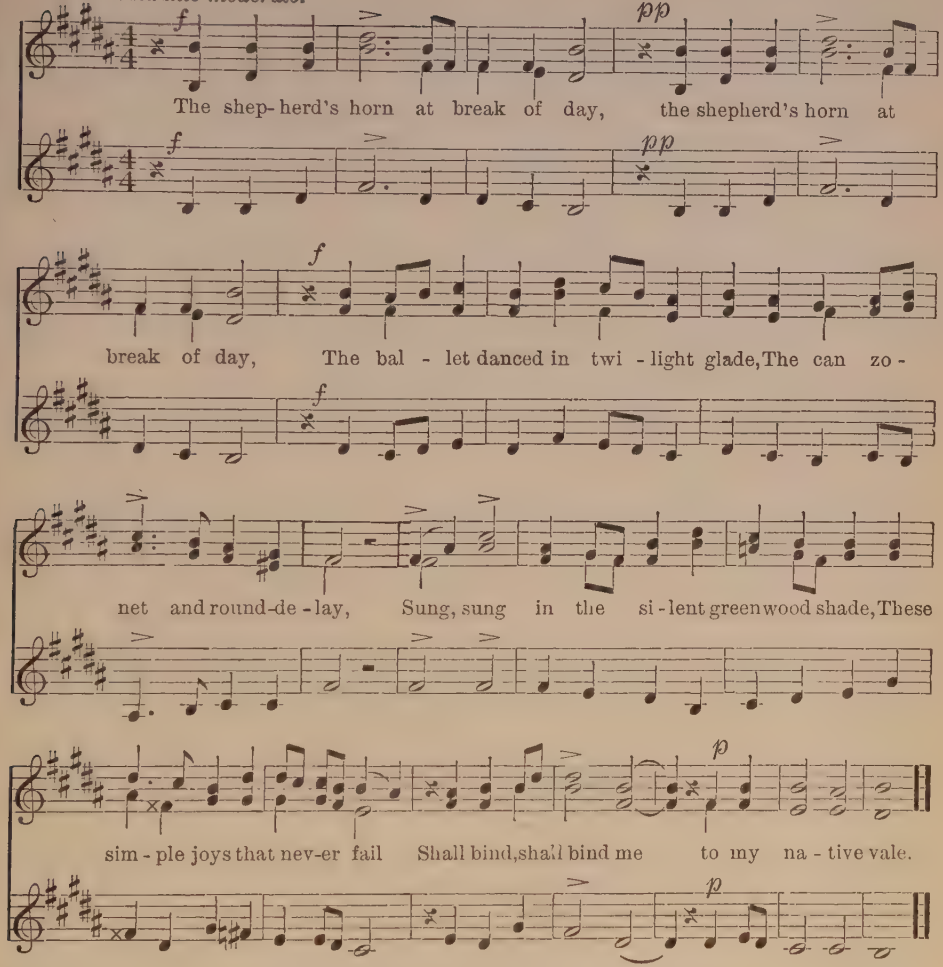
Morning Song.

Franz Abt.

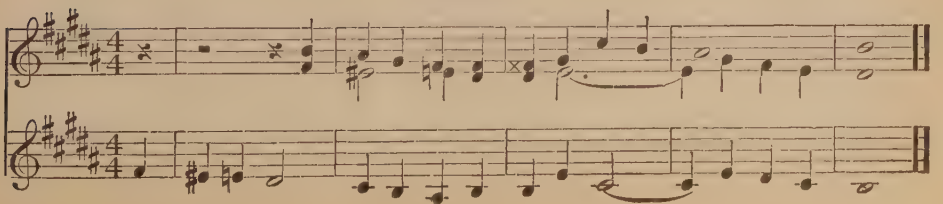


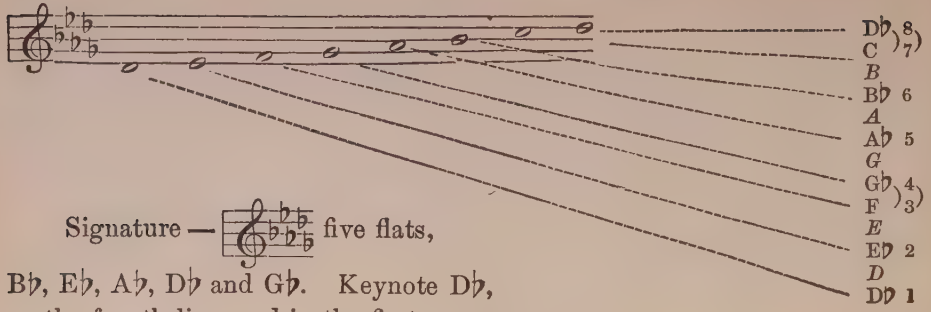
Samuel Rogers. E. H. Turpin.

Andante moderato.



A Study.

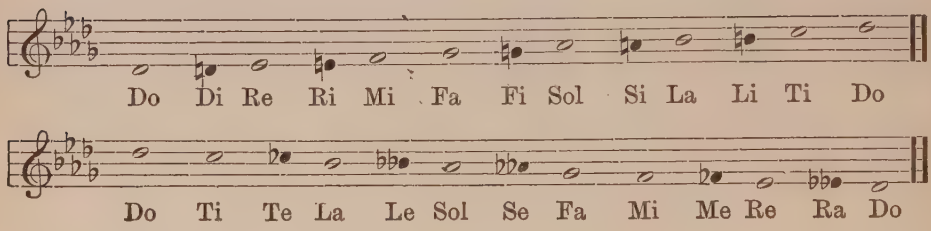




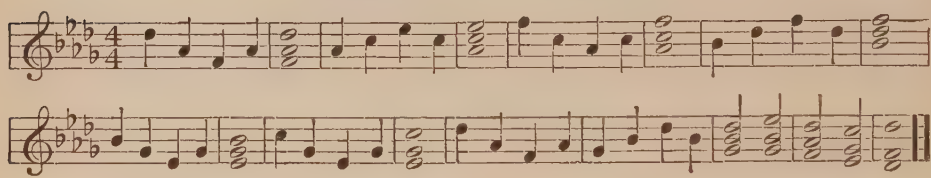
Signature — five flats,

B♭, E♭, A♭, D♭ and G♭. Keynote D♭, on the fourth line, and in the first space below the staff.

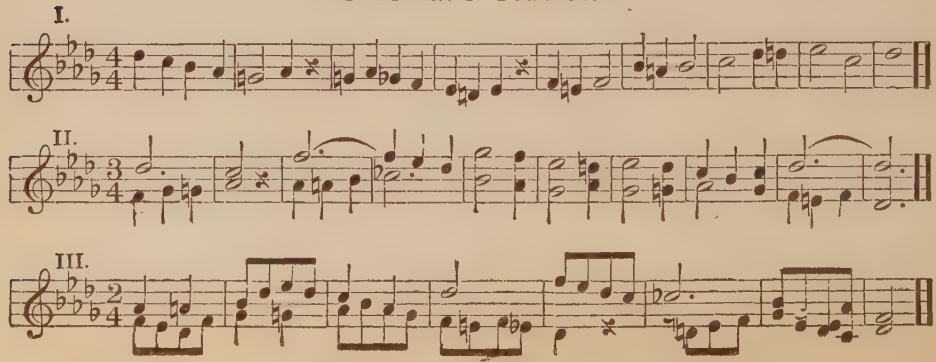
Chromatic Scale, with Scale-Names.



Triads of D Flat Major.



Chromatic Studies.



The Scale of B Flat Minor, Melodic Form, Ascending and Descending.



The Major Scale.

The Minor Scale, Harmonic Form.



Triads of B Flat Minor.

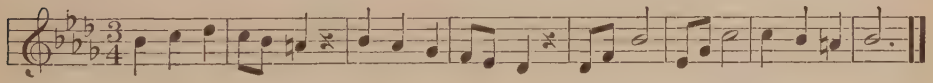


Studies.

I.



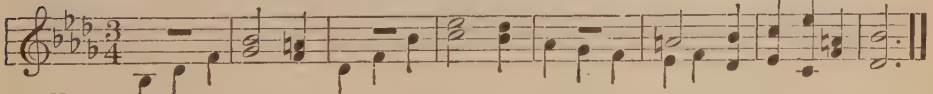
II.



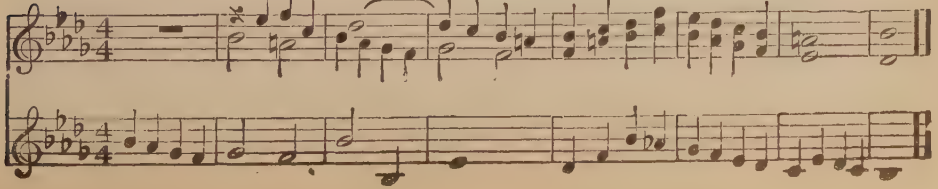
III.



IV.



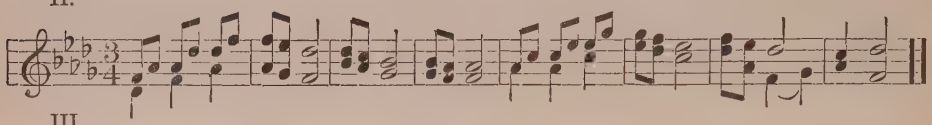
V.



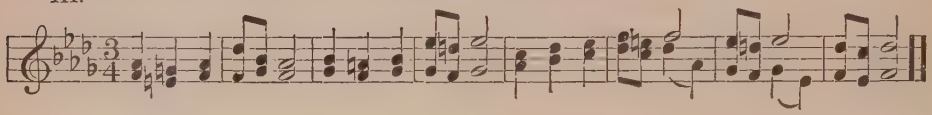
I.



II.

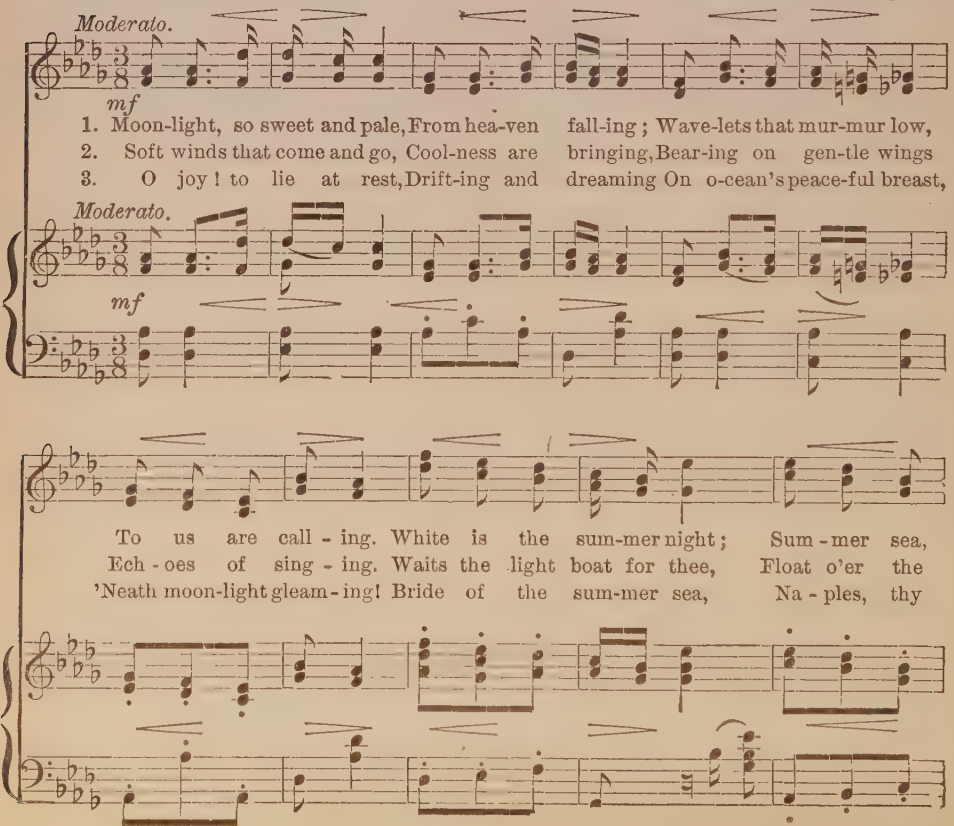


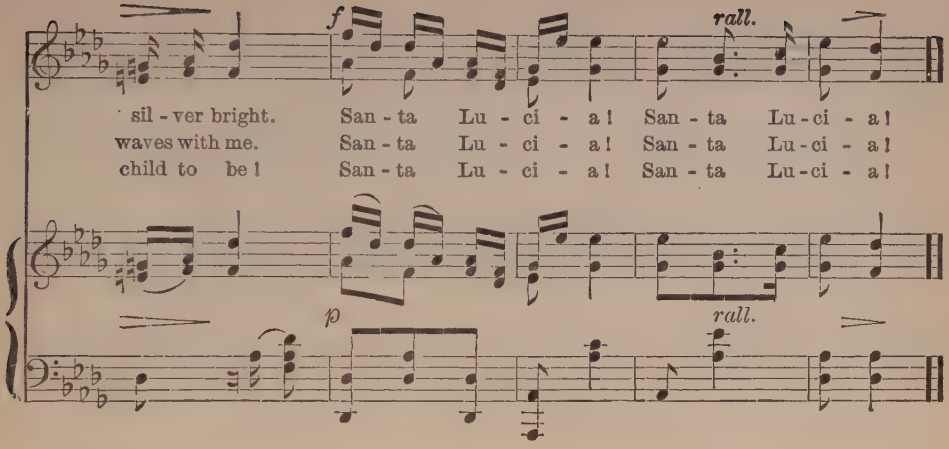
III.



Santa Lucia.

Translated from the Italian. Neapolitan Boat-Song.



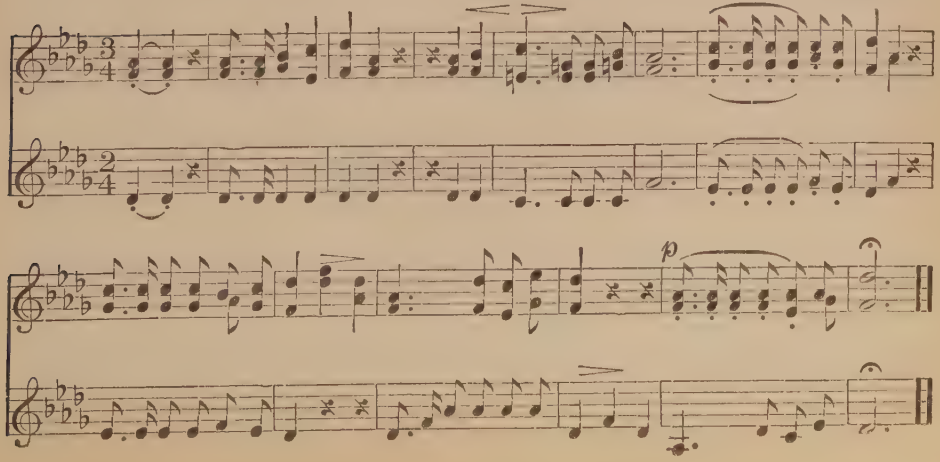


A Study.



A Song.

F. Moehring.



Frederick Manley. Graben-Hoffmann.

p Andante.

1. Brooklet thro' the meadows dancing, Dimpling so fair and mer - ri - ly,
2. Loft - y hills would be my dwelling, Mountains that man has nev - er trod,
3. Oh! to wind a-bout the shallows, Kiss - ing their peb - bly, gold - en sand;

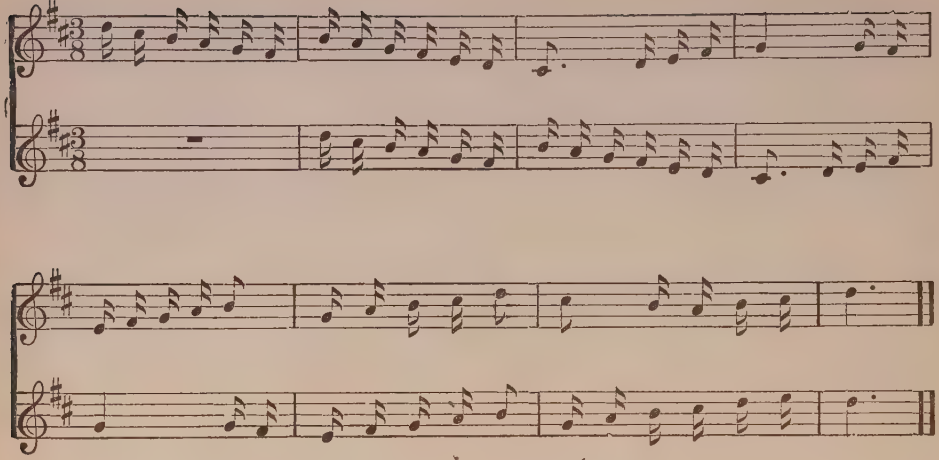
Andante. p

Play - ing with the winds, and glan - cing, Far o'er the lea,
Crags that tow'r and cloud dis - pel - ling, Reach up tow'rd God;
Speed - ing swift - ly like the swal - lows, O'er dis - tant lands!

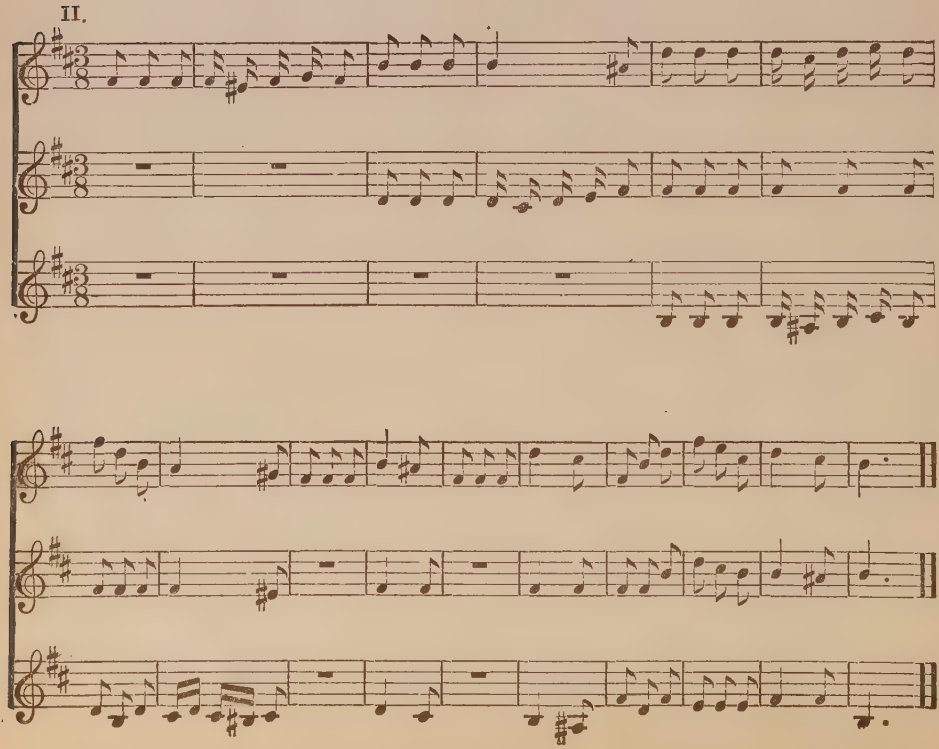
Roar-ing now o - ver mos - sy falls, Murm'ring now low and qui - et - ly,
Sun, clouds and mist and rain and snow, Would lead me from the fro - zen sod
Oft cir-cling with the rip-ples light, Touching the flow'rs with gen - tle hands,


cresc.
mf fz
Dart - ing swift as when wild calls Come from the sea!
Thro' wood-lands, where wild flow'rs blow, Where hem - locks nod.
Bind - ing sun-beams, swift and bright Fast in gay bands.
cresc.
mf fz
dim.
p
Brooklet, thro' the meadows dancing, Dimpling so fair and mer - ri - ly,
Brooklet, thro' the meadows dancing, Dimpling so fair and mer - ri - ly,
Brooklet, thro' the meadows dancing, Dimpling so fair and mer - ri - ly,
p
fz
Would that I with thee could wan - der, Joy - ous and free!
Would that I with thee could wan - der, Joy - ous and free!
Would that I with thee could wan - der, Joy - ous and free!

I.

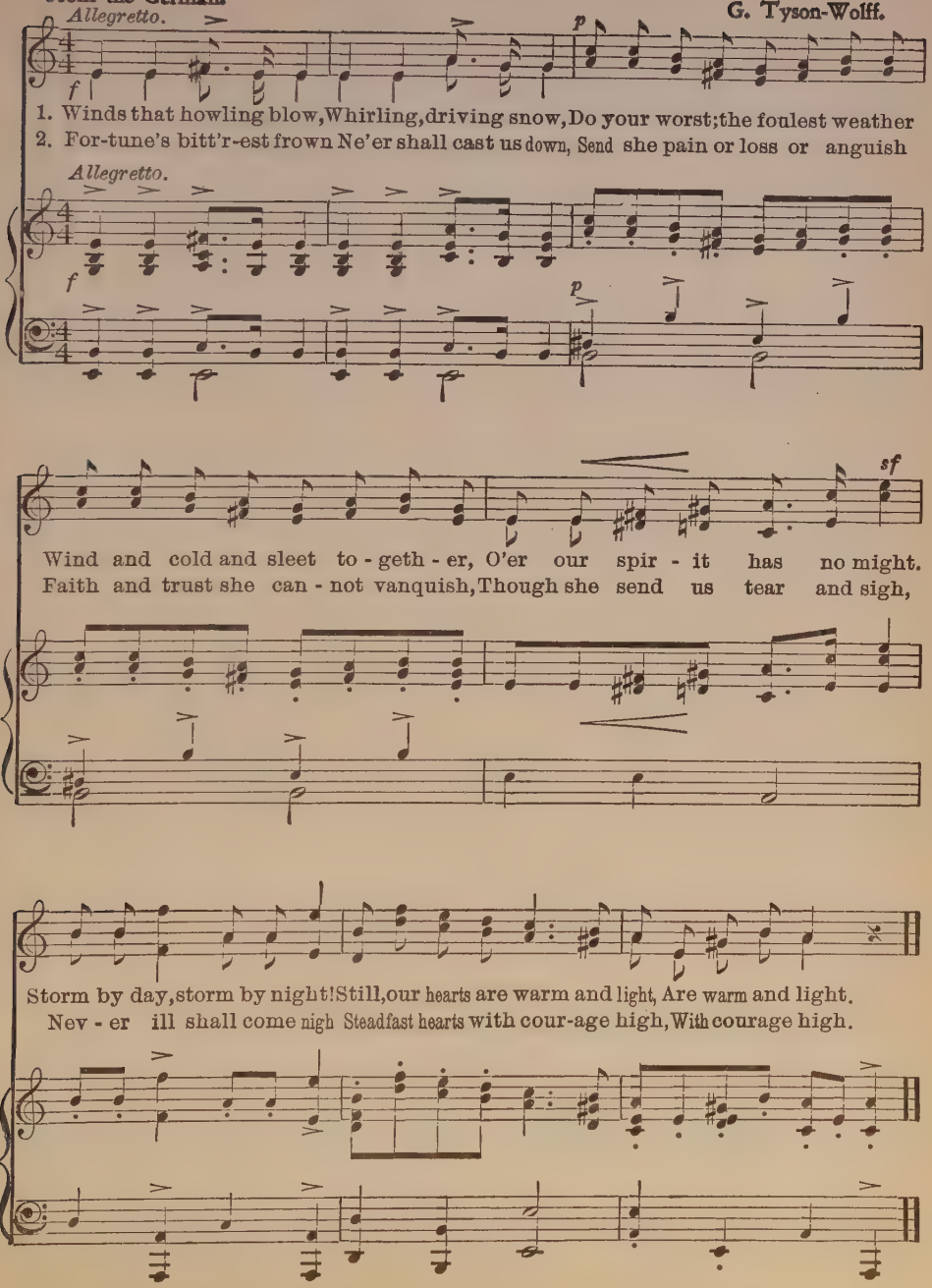


II.



From the German.

G. Tyson-Wolff.



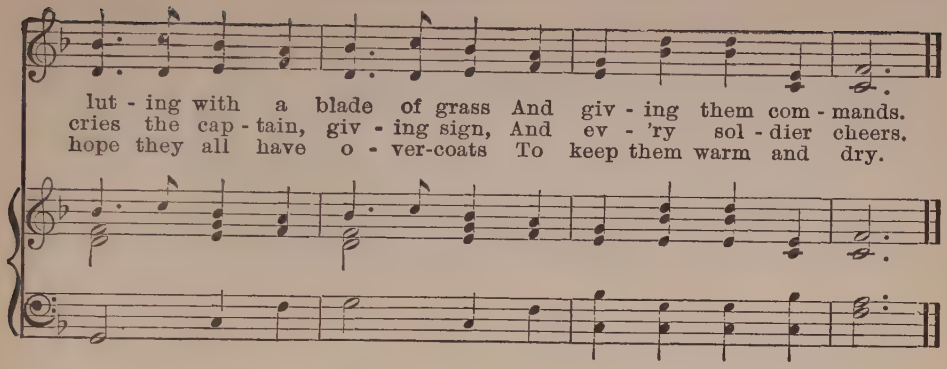
The Meadow is a Battlefield.

Frank Dempster Sherman.
By permission of Houghton, Mifflin & Co.

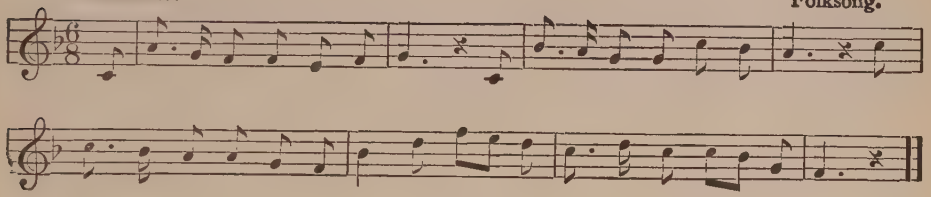
Eleanor Smith.

Alla marcia.



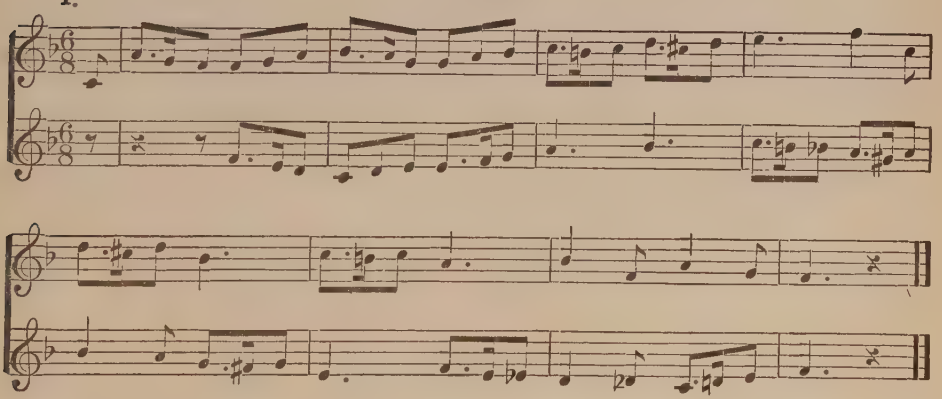


Andantino. **Folksong.**

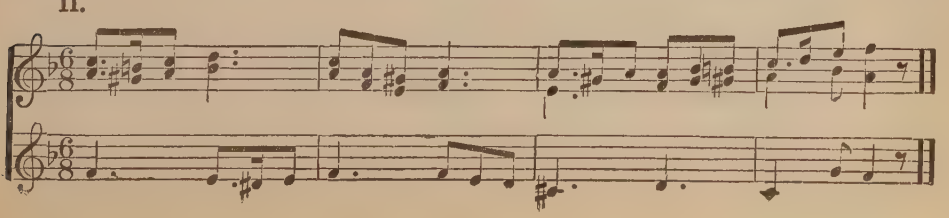


Studies.

I.



II.



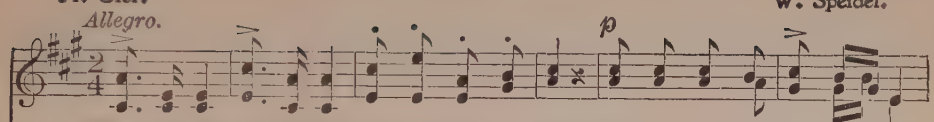
In the Wood.

August Mafer. Ignaz Heim.

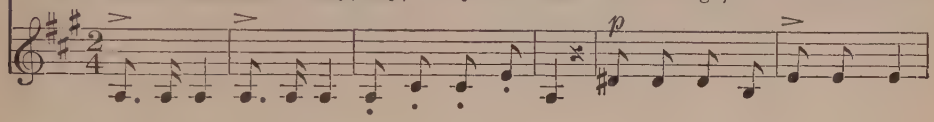


Fr. Ofer. W. Speidel.

Allegro.

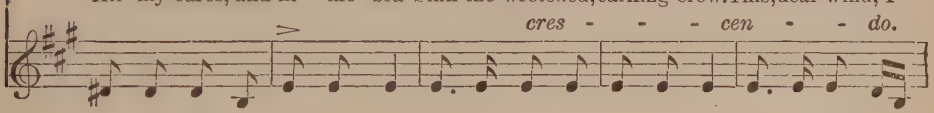


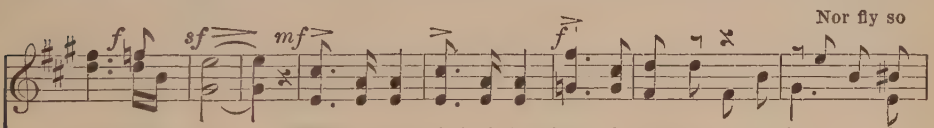
1. Wind of May, wind of May, Stay, nor fly so fast. Bloom of cher - ry, bloom of peach
2. Wind of May, wind of May, Stay, nor fly so fast. Not a song the live - long day,
3. Wind of May, wind of May, Stay, nor fly so fast. Fly be - fore you in your chase,
4. Wind of May, wind of May, Stay, nor fly so fast. Must thou go, then take with thee





Scat-ter where the hand can reach. Fra-grant pet - als white as snow Lie where ruthless
All the birds have hid a - way. Meadow-blos-soms, ten- der, mild, Shrink at sound of
Clouds that dark- en Na-ture's face; Not a sunbeam doth ap - pear, All the griev-ing
All my cares, and in the sea Sink the wretched, carking crew. This, dear wind, I





foot doth go. . . Wind of May, wind of May, Stay, O stay, nor fly so fast, O
threat'nings wild. . Wind of May, wind of May, Stay, O stay, nor fly so fast, O
world to cheer. . Wind of May, wind of May. Stay, O stay, nor fly so fast, O
pray of you. . Wind of May, wind of May. Stay, O stay, nor fly so fast, O





I.



II.



III.



Good Night.

Taubert.

Andantino con moto.



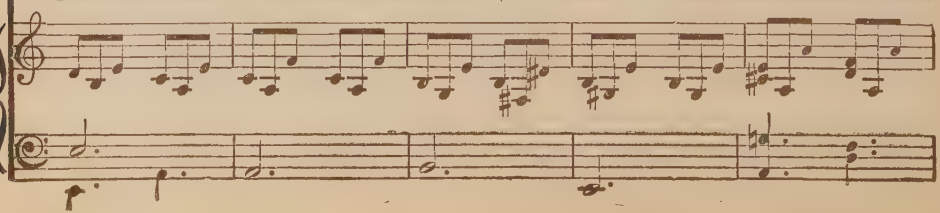
1. "It is so dark, so cold the wind, No oth - er o - pen
2. The birdlings' nest is cold at night; "O mother! come, we

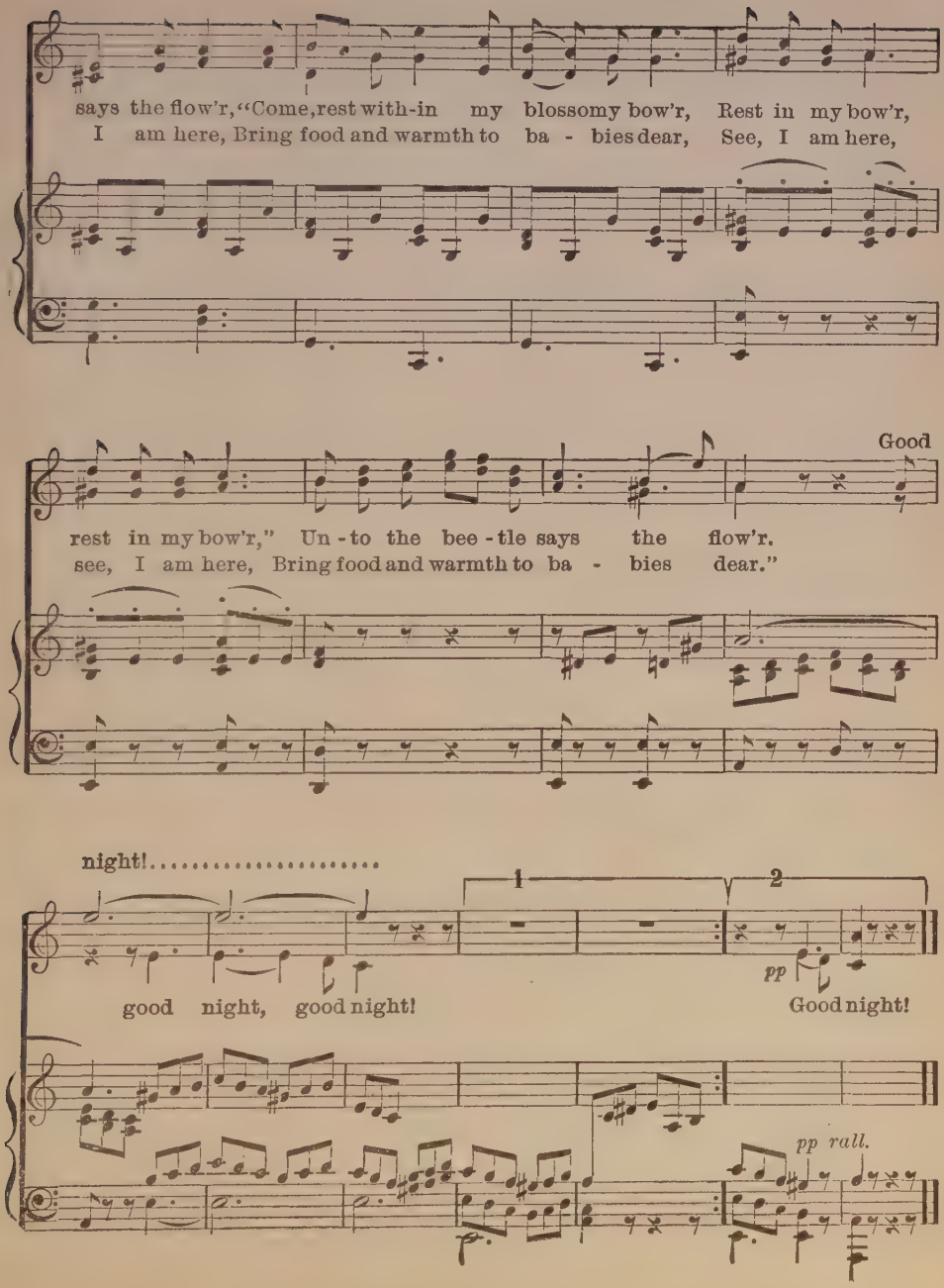
Andantino con moto.

pp legato



door I find, O rosebud! shelter me..... an hour." "You're welcome, beetle,"
per-ish quite, It is so late, you're lost.... we fear." She flies and sings, "See,




says the flow'r, "Come, rest with-in my blossomy bow'r, Rest in my bow'r,
I am here, Bring food and warmth to ba - bies dear, See, I am here,
Good
rest in my bow'r," Un - to the bee - tle says the flow'r.
see, I am here, Bring food and warmth to ba - bies dear."
night!.....
1
2
pp
good night, good night!
Good night!
pp rall.

Translated from the German. M. Vogel.

1st. SOPRANO.

Andantino.

mf

1. Birds are singing, flow'rs are blooming, Spring's bright flags are all unfurl'd.
2. Joy we'll meet in ev - 'ry pathway, She doth sing with ev - 'ry bird,

2nd. SOPRANO.

1. Birds are
2. Joy we'll

Andantino.

p *p*

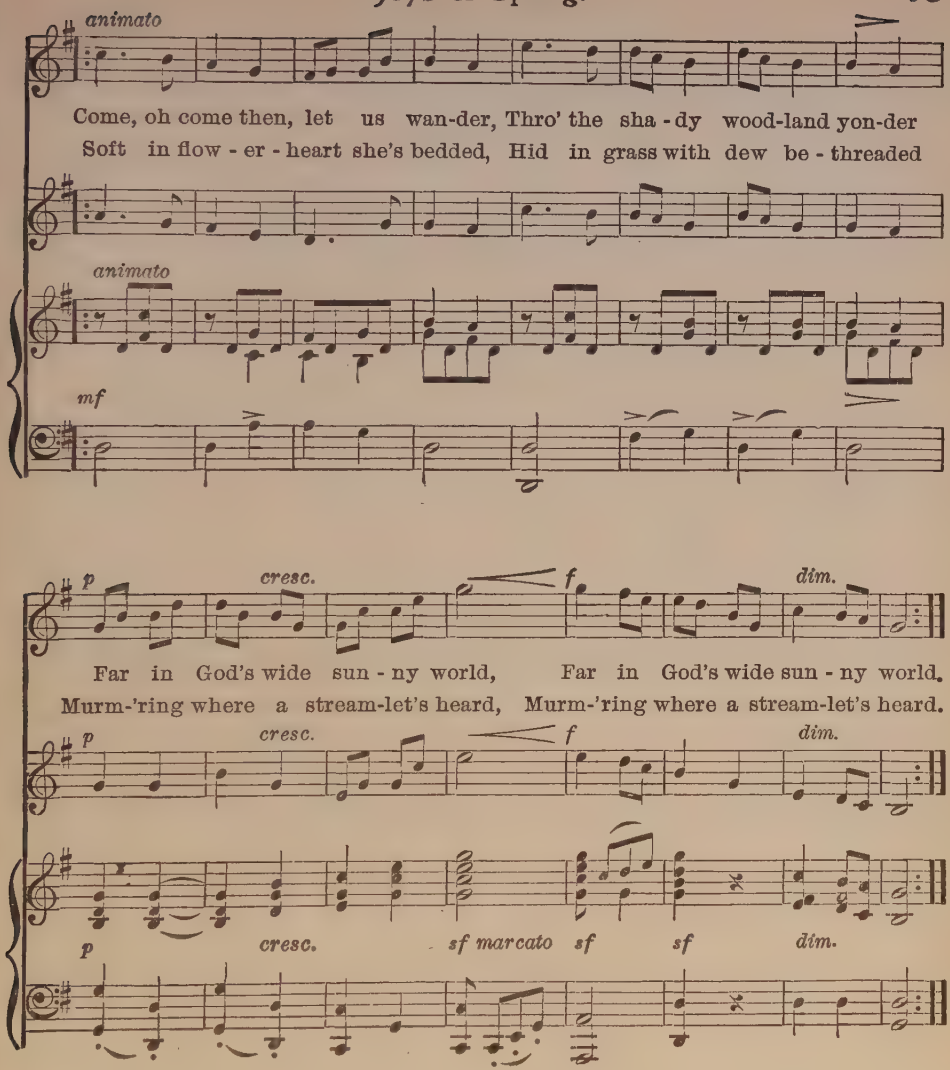
cresc. *f* *dim.*

Spring's bright flags are all, are all un - furl'd.
She doth sing with ev - 'ry, ev - 'ry bird,

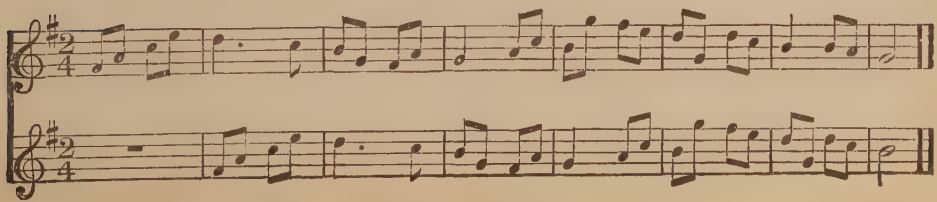
cresc. *f*

sing-ing, flow'rs are bloom-ing, Spring's bright flags are all un - furl'd.
meet in ev - 'ry path - way, She doth sing with ev - 'ry bird.

cresc. *f* *dim.*


animato
Come, oh come then, let us wan-der, Thro' the sha-dy wood-land yon-der
Soft in flow-er-heart she's bedded, Hid in grass with dew be-threaded
animato
mf
p
cresc.
f
dim.
Far in God's wide sun-ny world, Far in God's wide sun-ny world.
Murm-'ring where a stream-let's heard, Murm-'ring where a stream-let's heard.
p
cresc.
f
dim.
p
cresc.
sf marcato
sf
sf
dim.

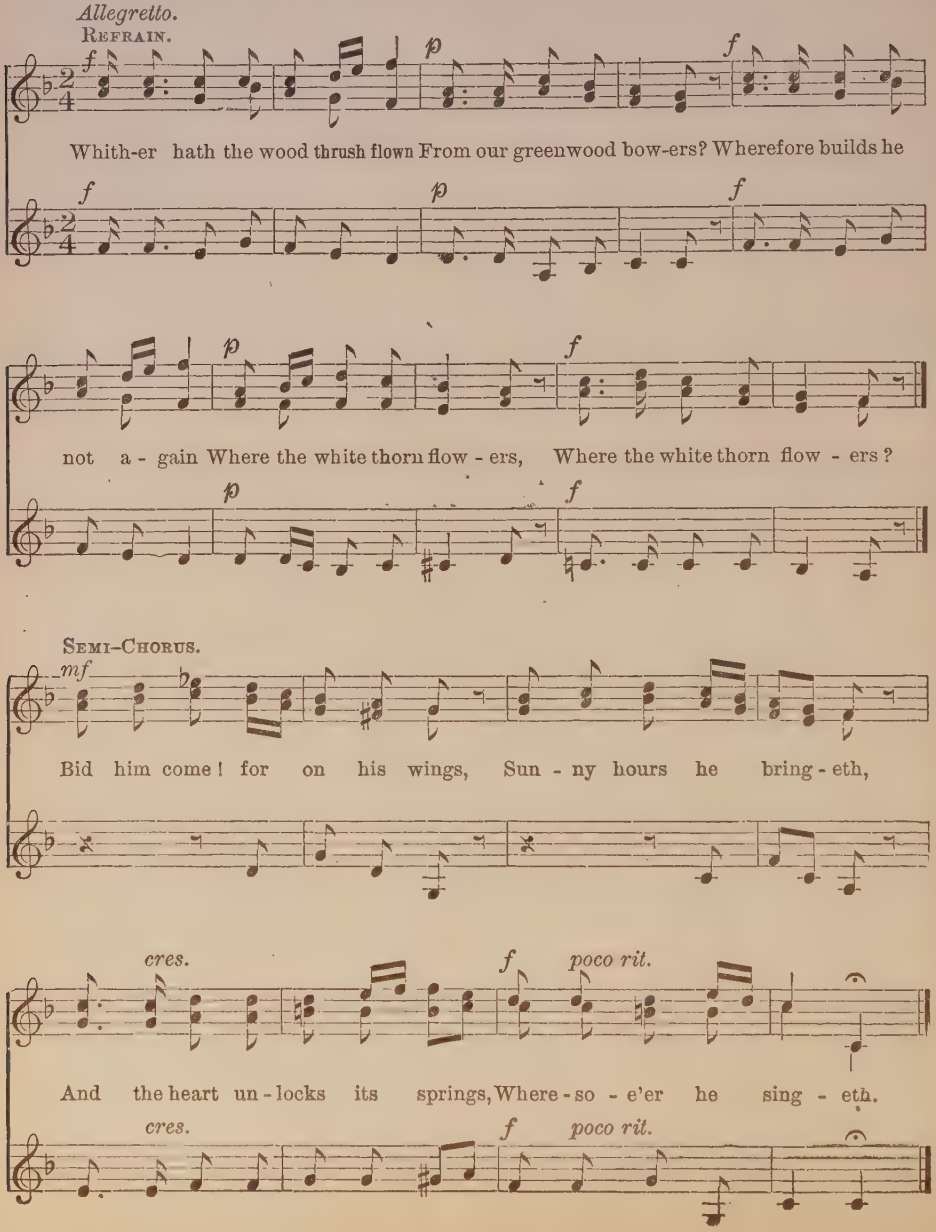
A Study.

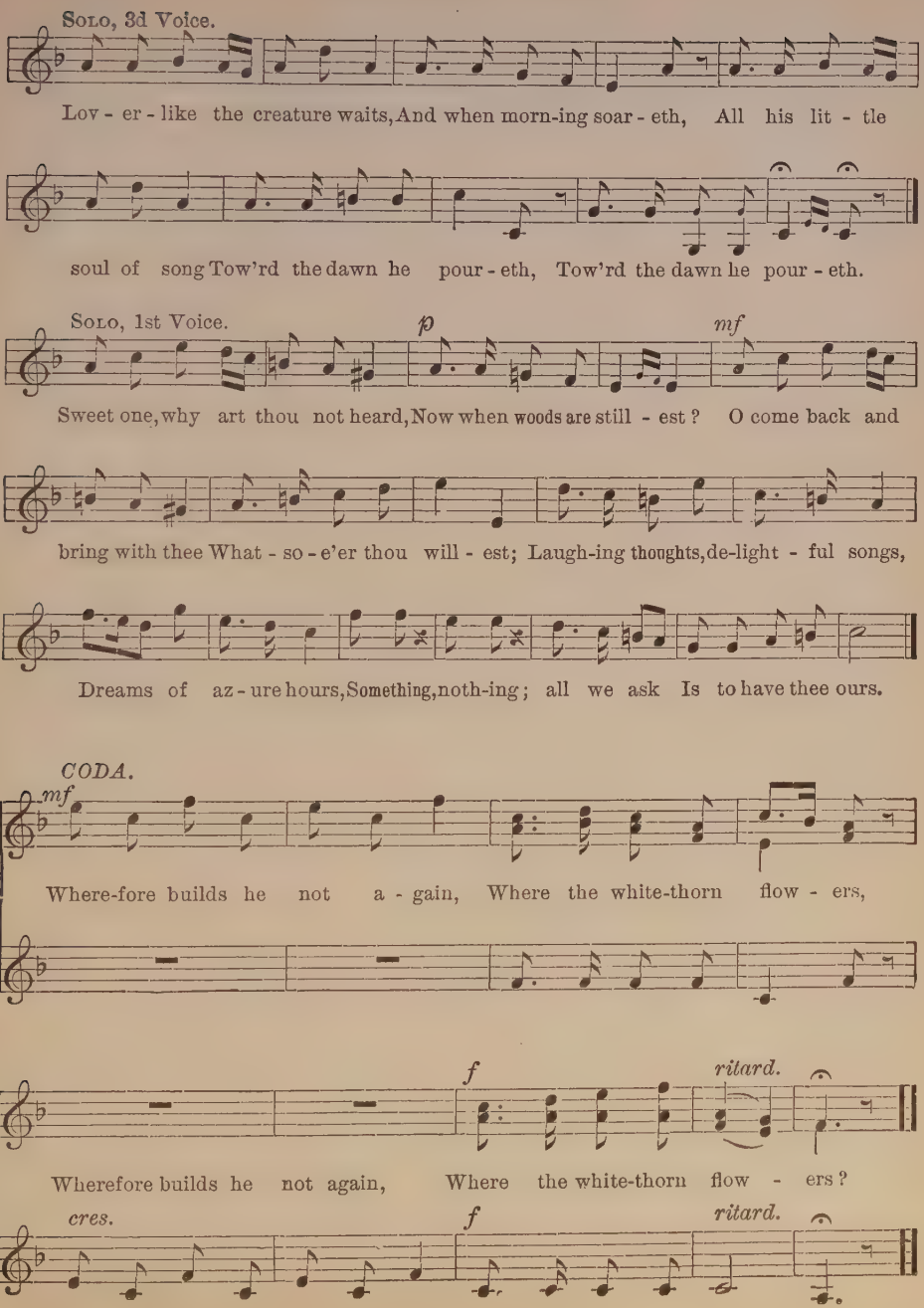


The Wood Thrush.

HATTON.

Sing in the following order: 1, Refrain; 2, Semi-Chorus; 3, Refrain; 4, Solo, 3d Voice; 5, Refrain; 6, Solo, 1st Voice; 7, Refrain; 8, Coda.



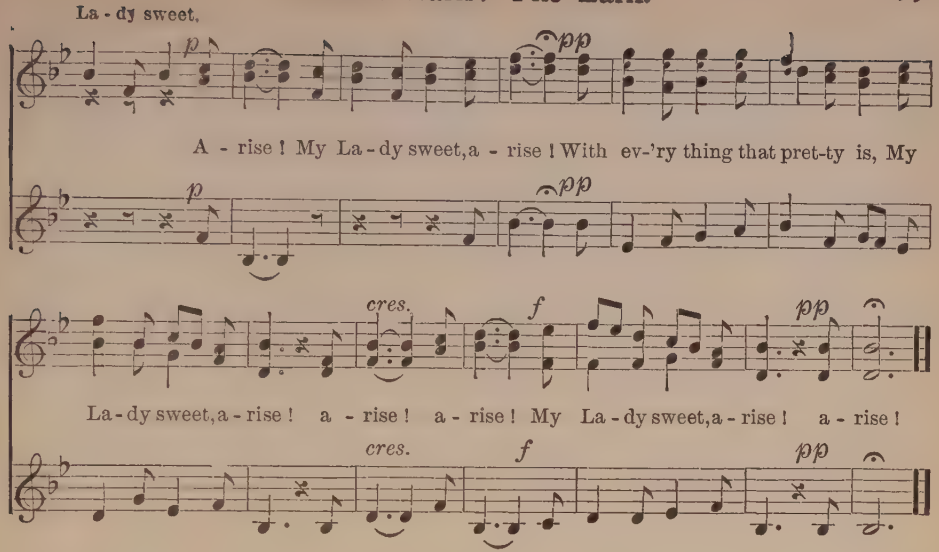

Solo, 3d Voice.
Lov - er - like the creature waits, And when morn-ing soar - eth, All his lit - tle
soul of song Tow'rd the dawn he pour - eth, Tow'rd the dawn he pour - eth.
Solo, 1st Voice.
p
mf
Sweet one, why art thou not heard, Now when woods are still - est? O come back and
bring with thee What - so - e'er thou will - est; Laugh-ing thoughts, de-light - ful songs,
Dreams of az - ure hours, Something, noth-ing; all we ask Is to have thee ours.
CODA.
mf
Where-fore builds he not a - gain, Where the white-thorn flow - ers,
f
ritard.
Wherefore builds he not again, Where the white-thorn flow - ers?
cres.
f
ritard.

Hark! Hark! The Lark.

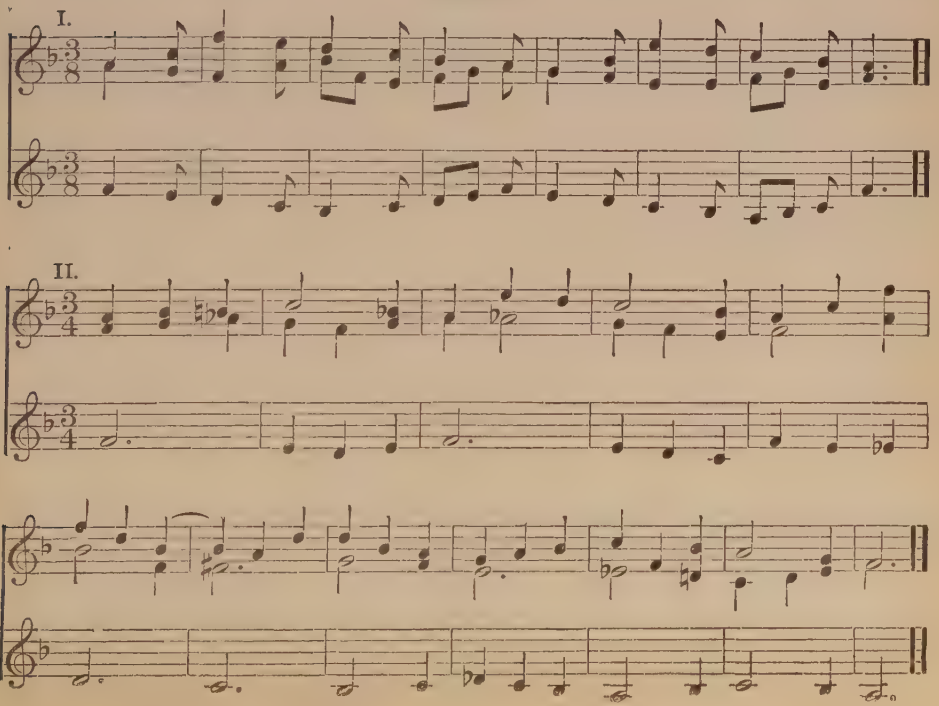
Shakespeare. Dr. Cooke.

Allegretto moderato.

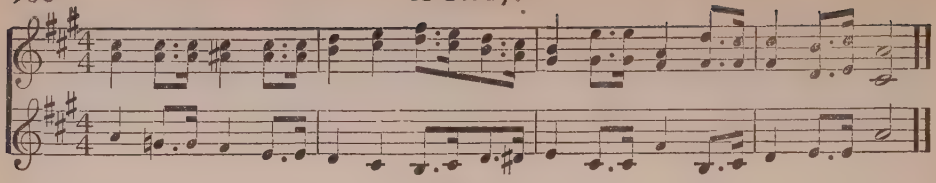



La - dy sweet,
p
pp
A - rise! My La - dy sweet, a - rise! With ev-'ry thing that pret-ty is, My
p
pp
cres.
f
pp
La - dy sweet, a - rise! a - rise! a - rise! My La - dy sweet, a - rise! a - rise!
cres.
f
pp

Studies.


I.
II.

A Study.

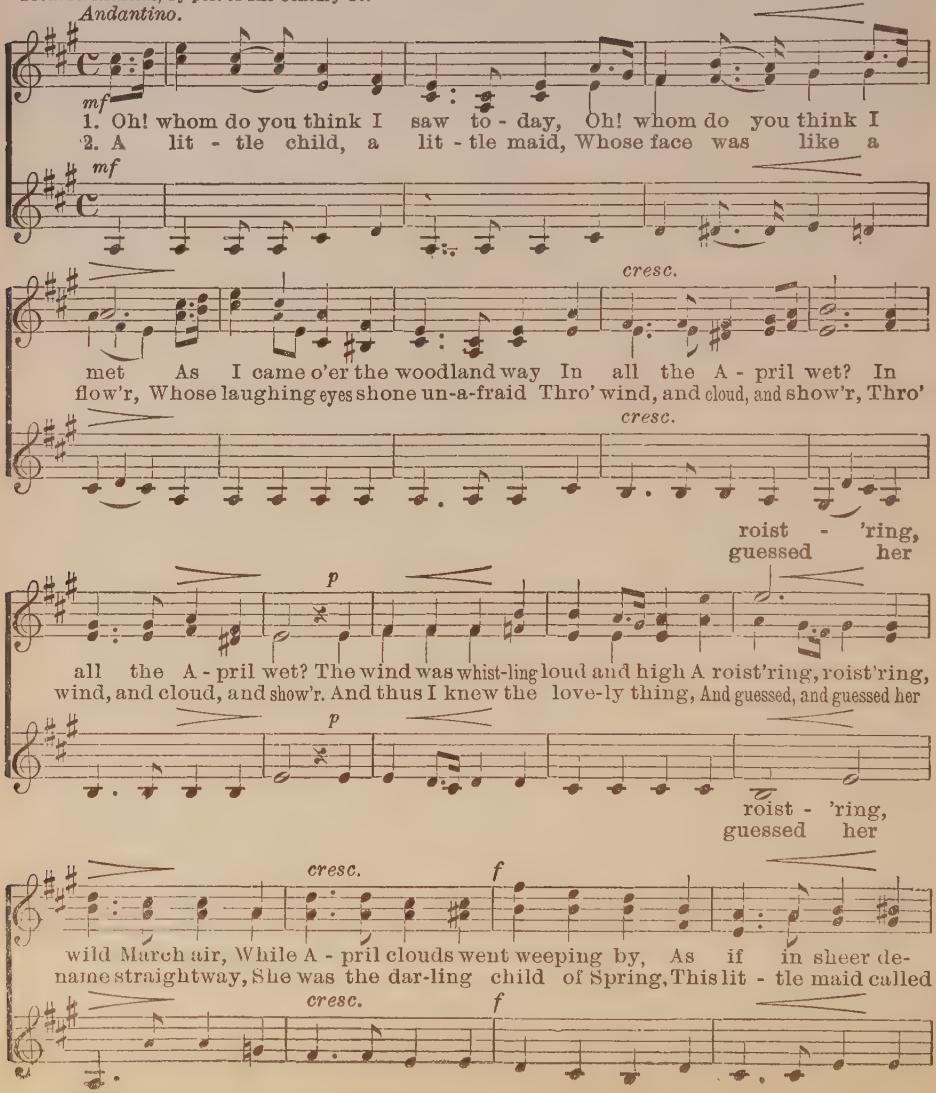


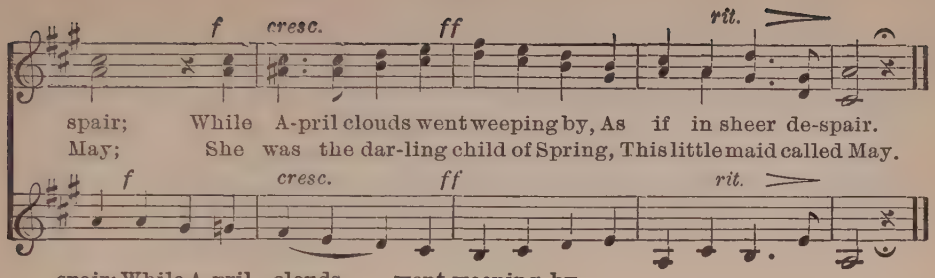
May.

Nora Perry.
From St. Nicholas, by per. of The Century Co.

A. Billeter.

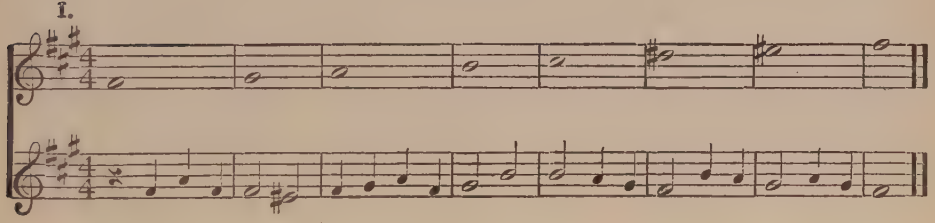
Andantino.





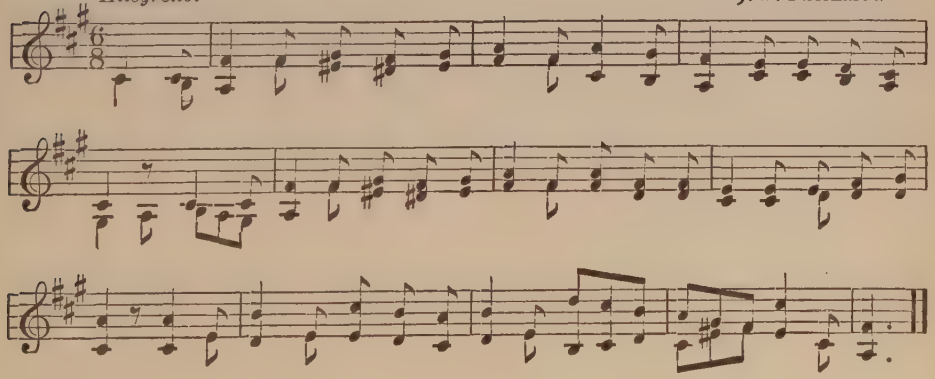
Studies.

I.

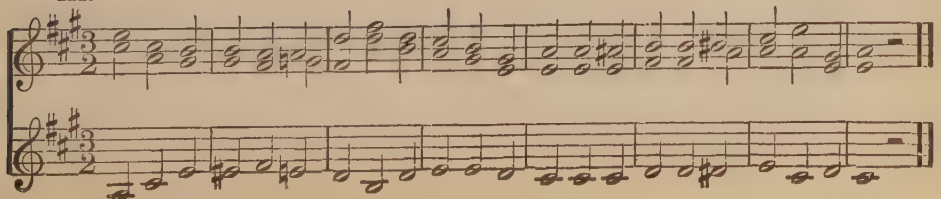


II.

Allegretto. J. F. Reichardt.

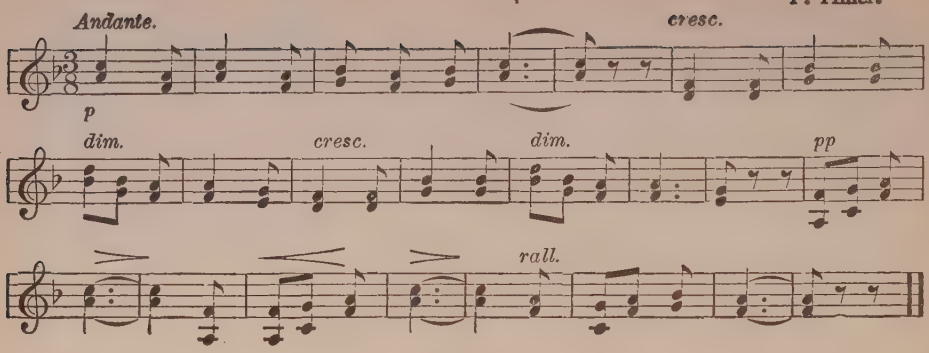


III.



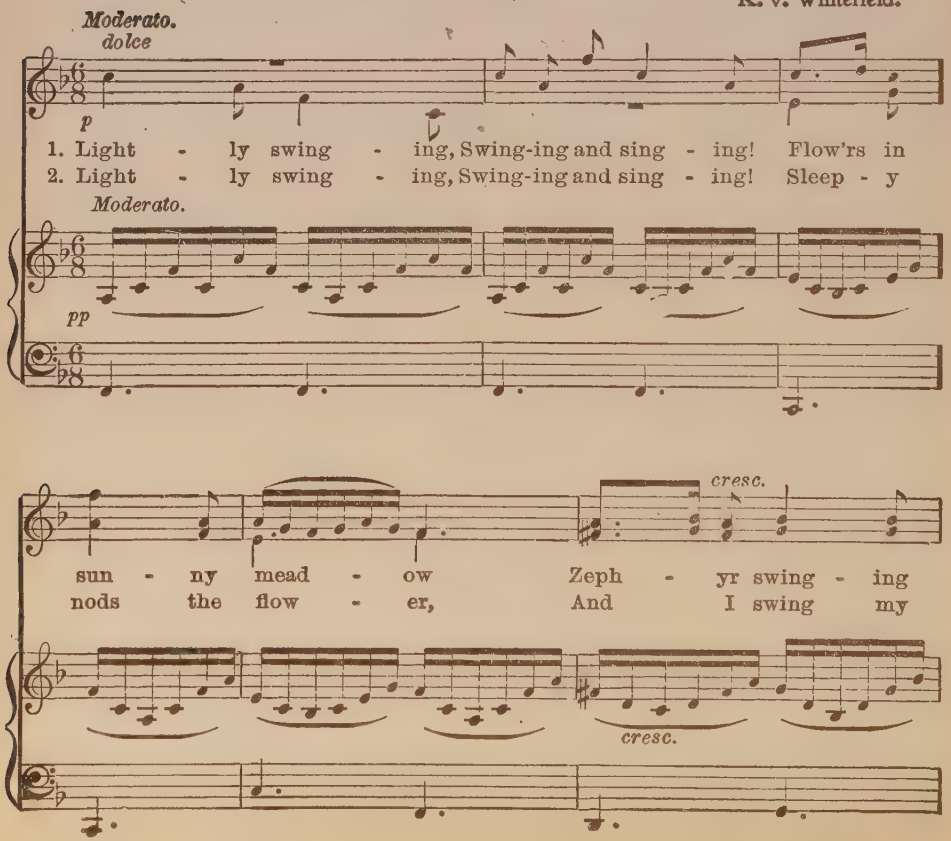
Lullaby.

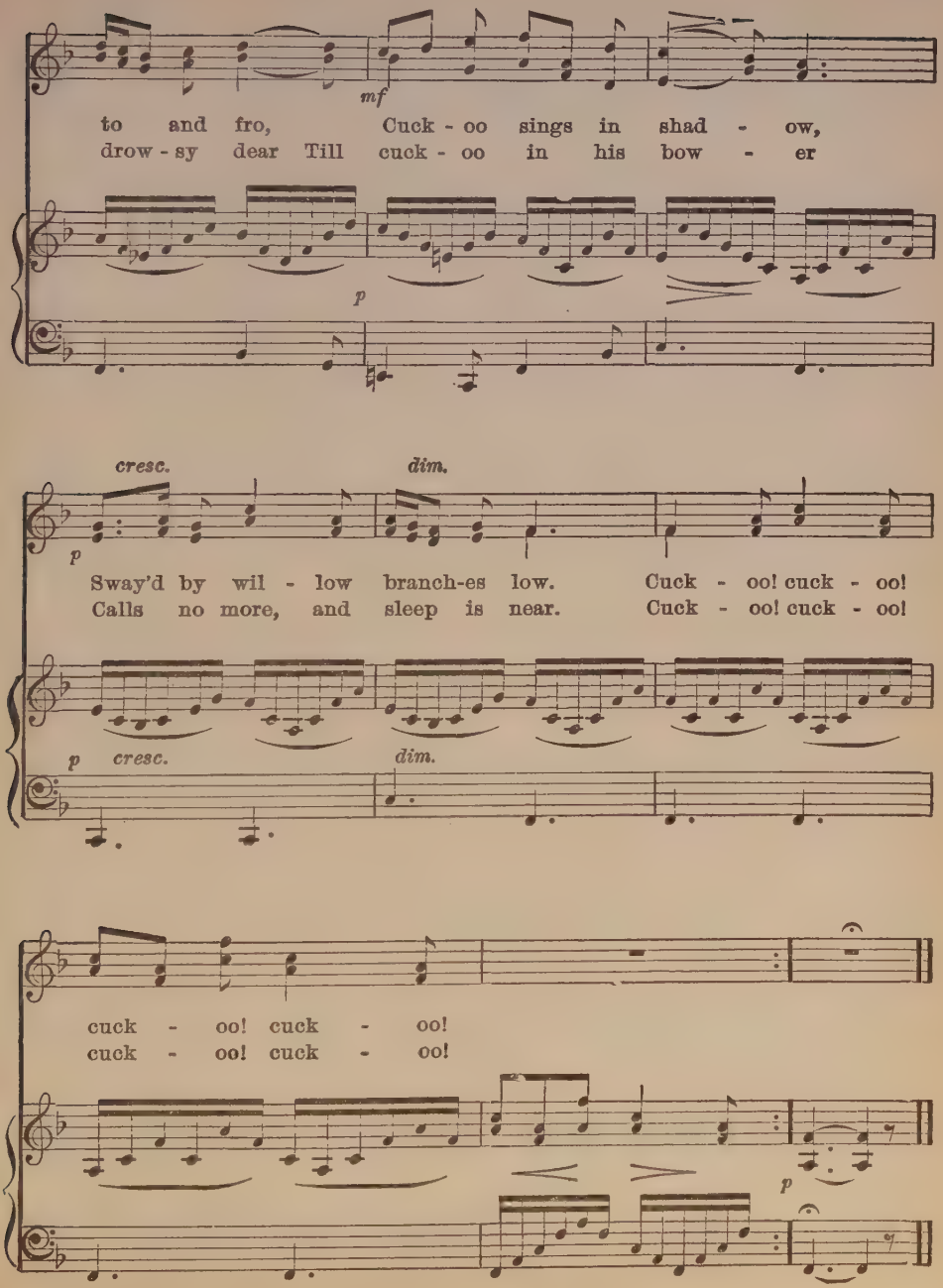
F. Hiller.



Swinging the Hammock.

K. v. Winterfeld.

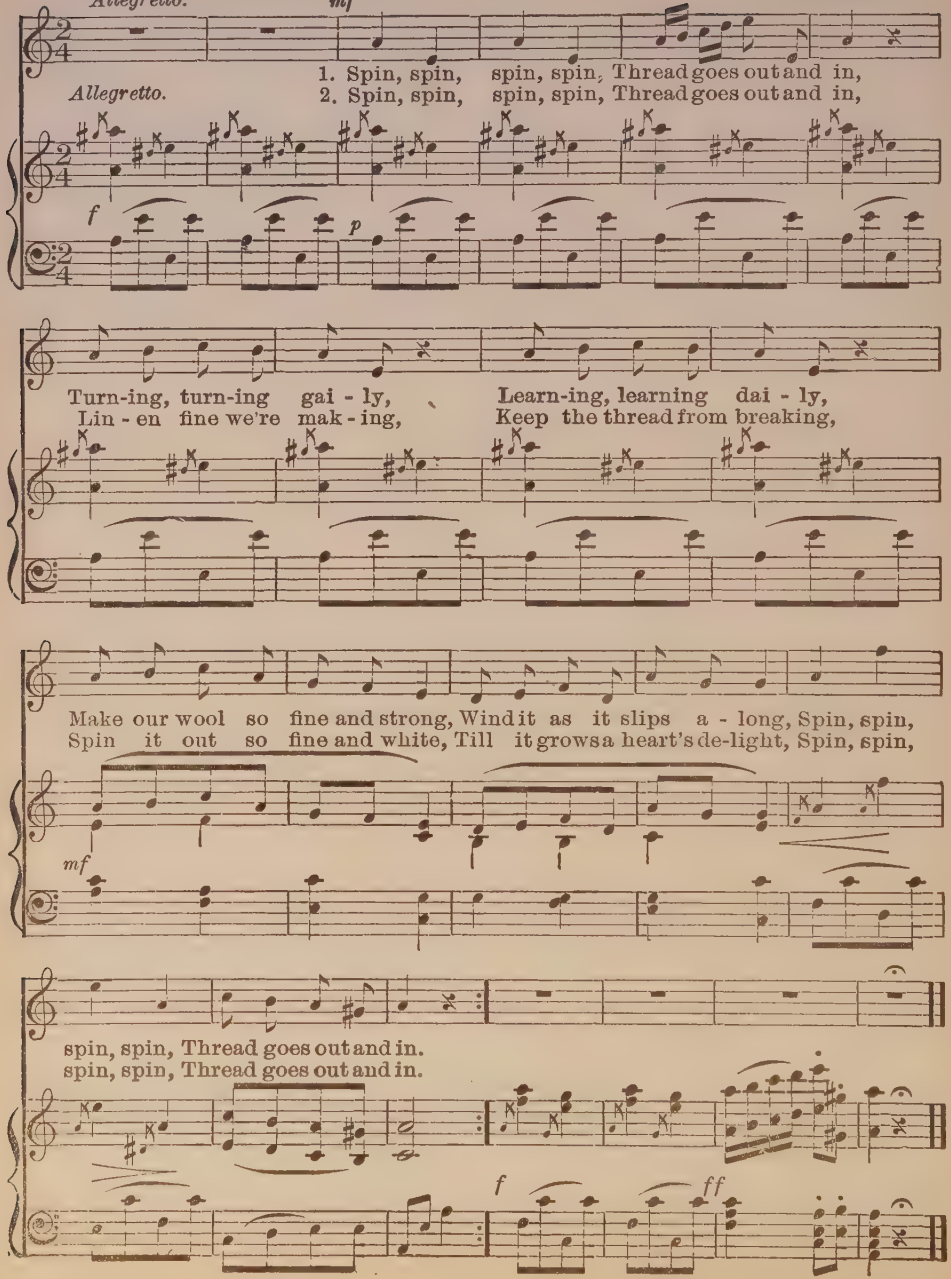



mf
to and fro, Cuck - oo sings in shad - ow,
drow - sy dear Till cuck - oo in his bow - er
p
cresc.
dim.
p
Sway'd by wil - low branch-es low. Cuck - oo! cuck - oo!
Calls no more, and sleep is near. Cuck - oo! cuck - oo!
p cresc.
dim.
cuck - oo! cuck - oo!
cuck - oo! cuck - oo!
p

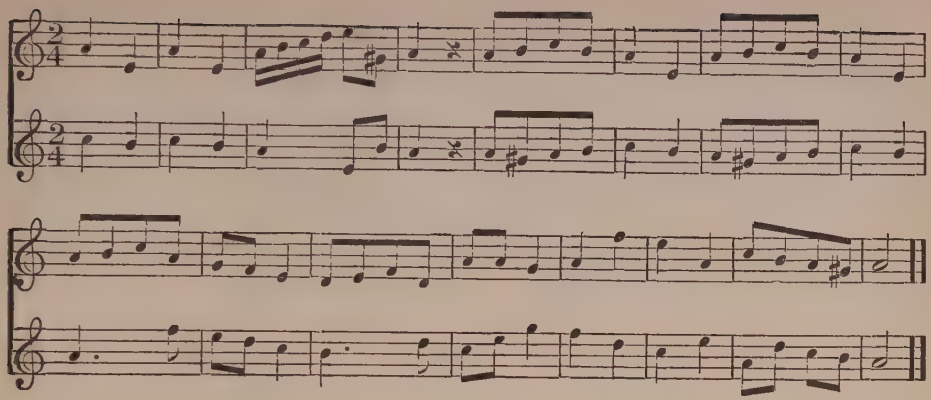
Spinning Song.

M. Becker, Tr. by Helen Goodrich.

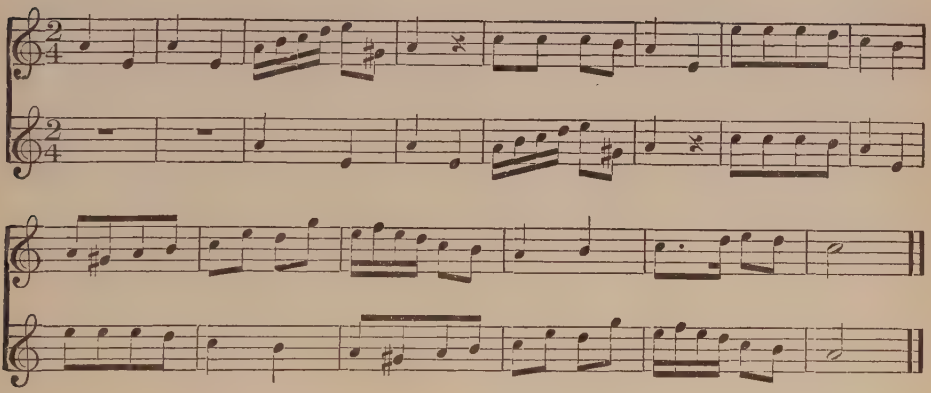
J. Rheinberger.



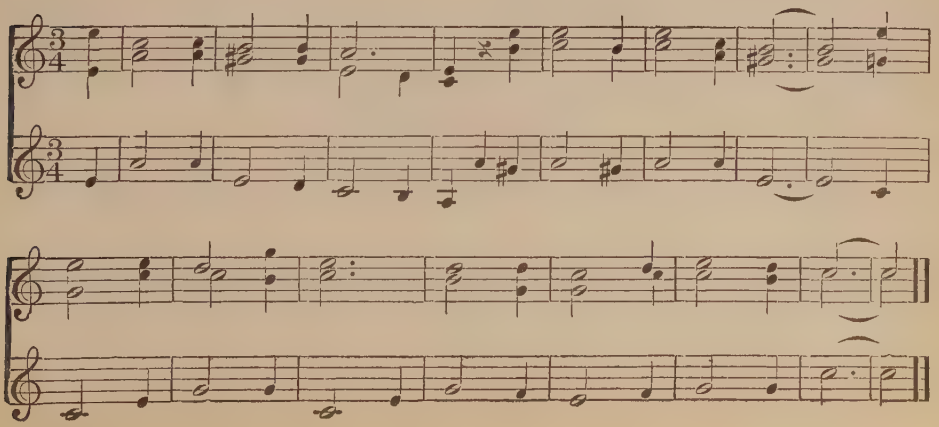
I.



II.



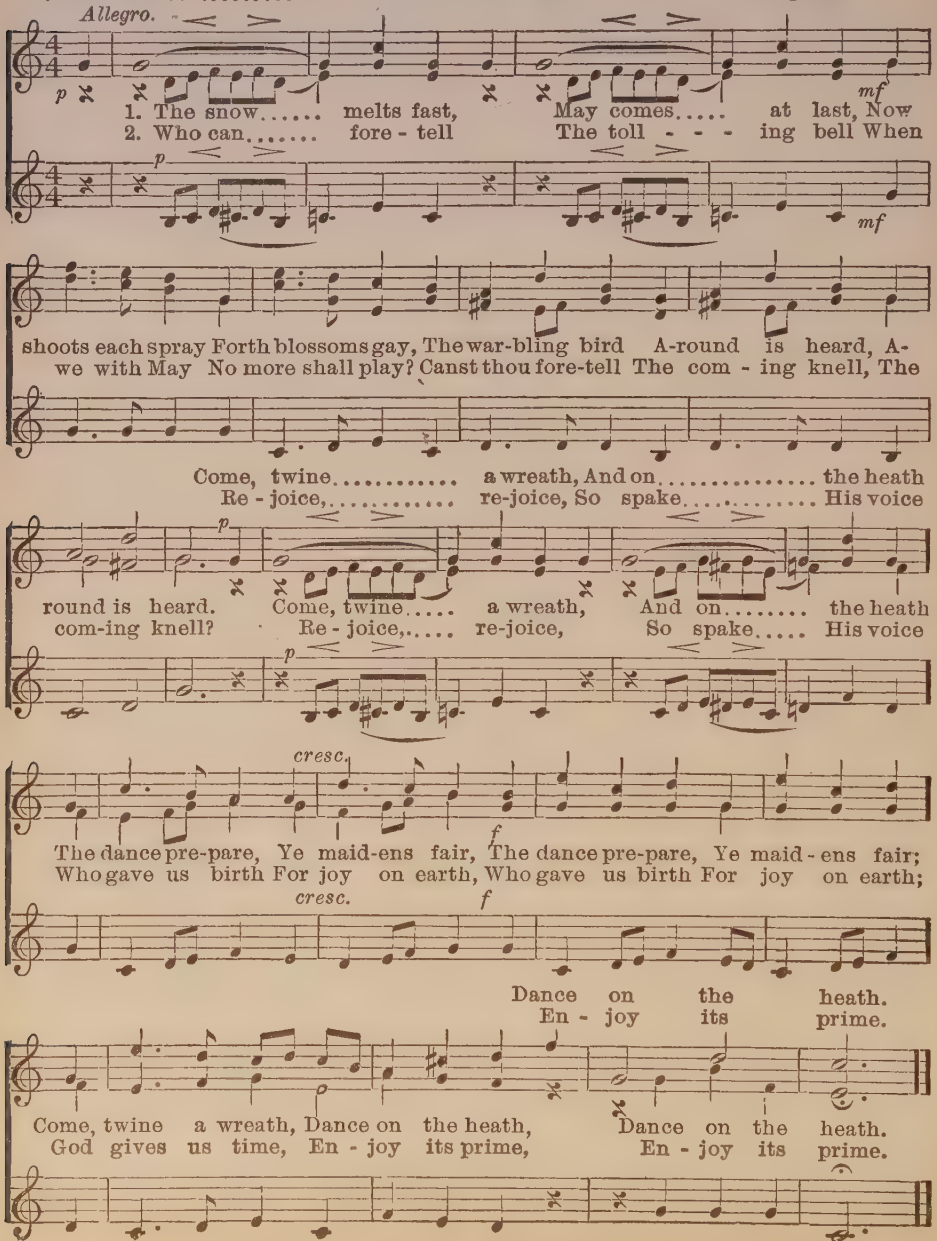
III.



The Snow Melts Fast.

Hoelty. W. W. Gilchrist.

1. The snow..... melts fast, May comes..... at last,
2. Who can..... fore - tell The toll - - - ing bell

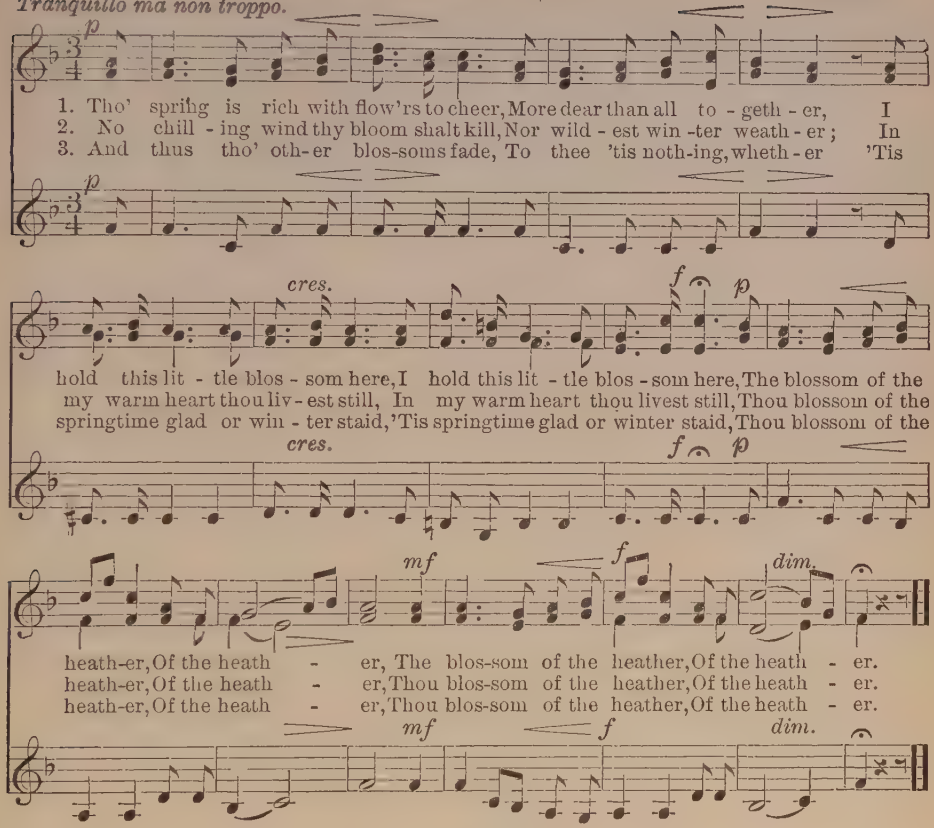


Heather-Bloom.

Translated from Hoffmann von Fallersleben.

Folksong.

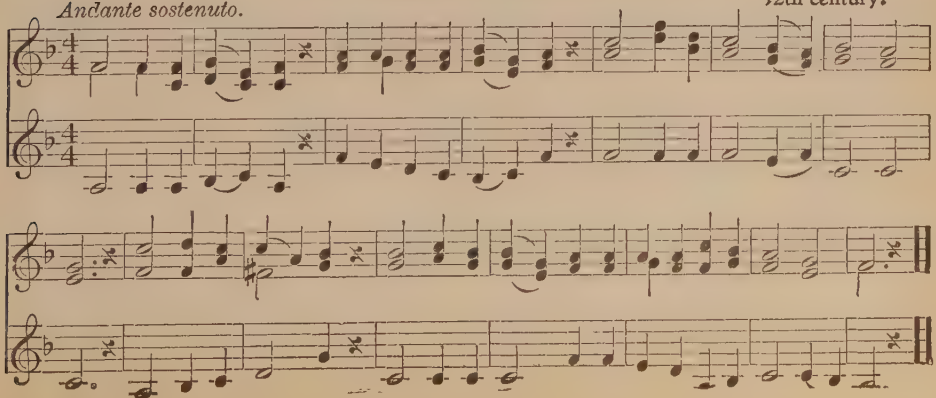
Tranquillo ma non troppo.



Crusaders' Hymn.

12th century.

Andante sostenuto.



The Nightingale.

Goethe. Arr. from Mendelssohn-Bartholdy.

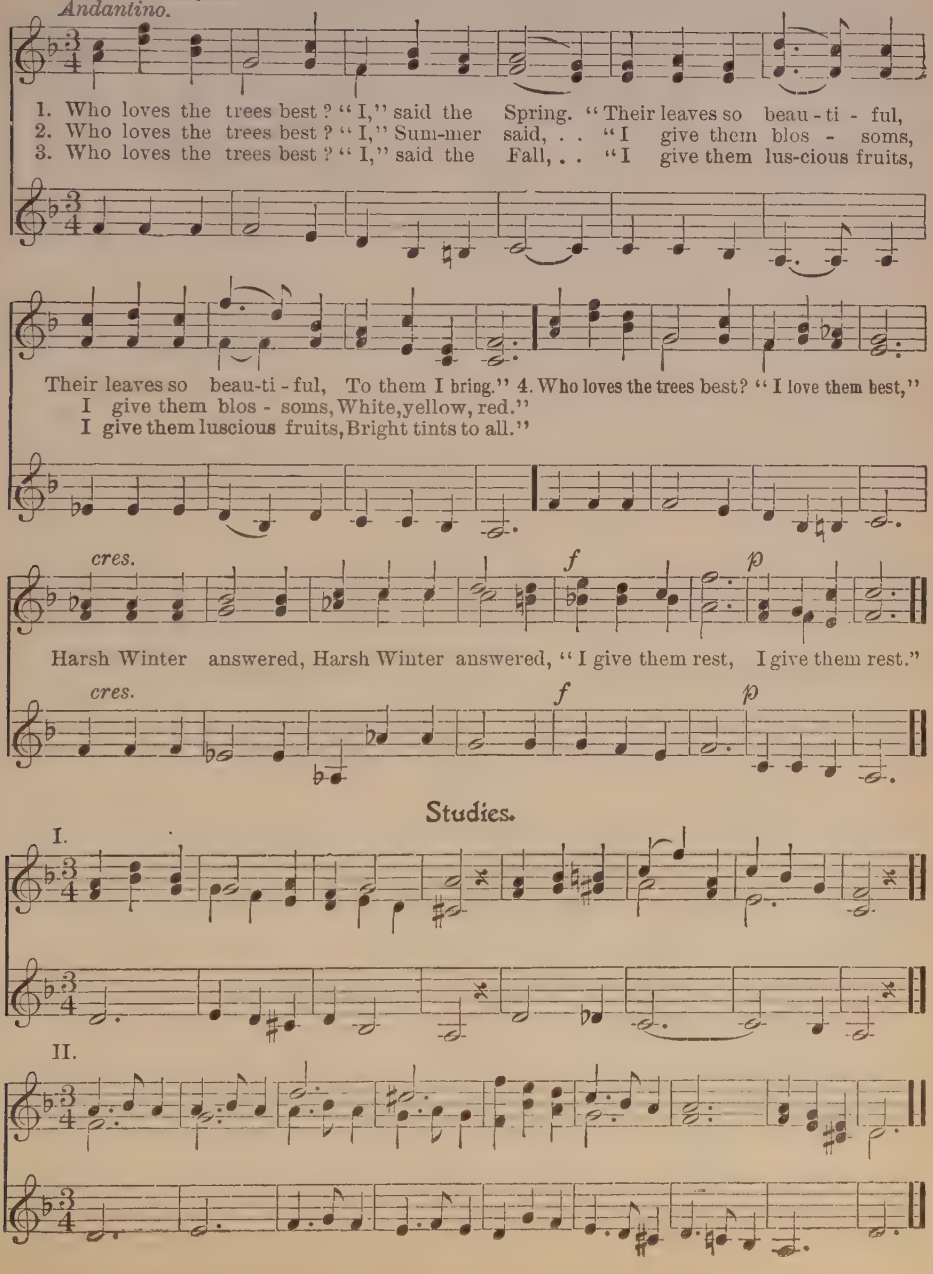


Copyright, 1898, by Scott, Foresman and Co.

Alice May Douglas.
By permission of the Independent.

Eleanor Smith.

Andantino.



Studies.

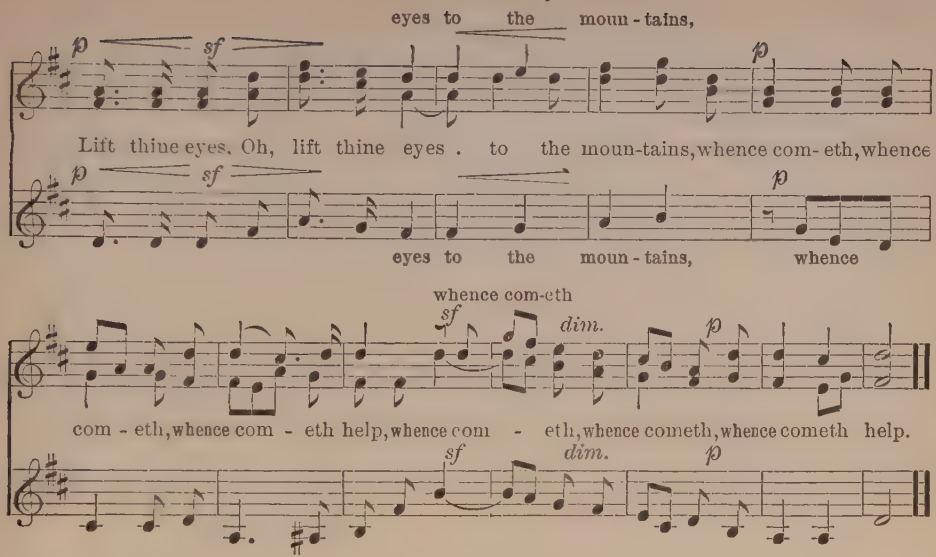
I.

II.

Lift Thine Eyes.

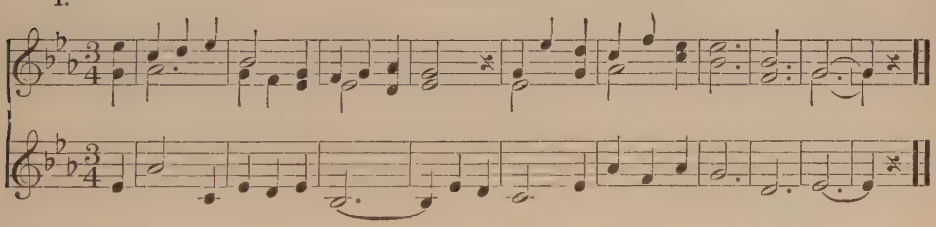
From the Oratorio of "Elijah." Mendelssohn.



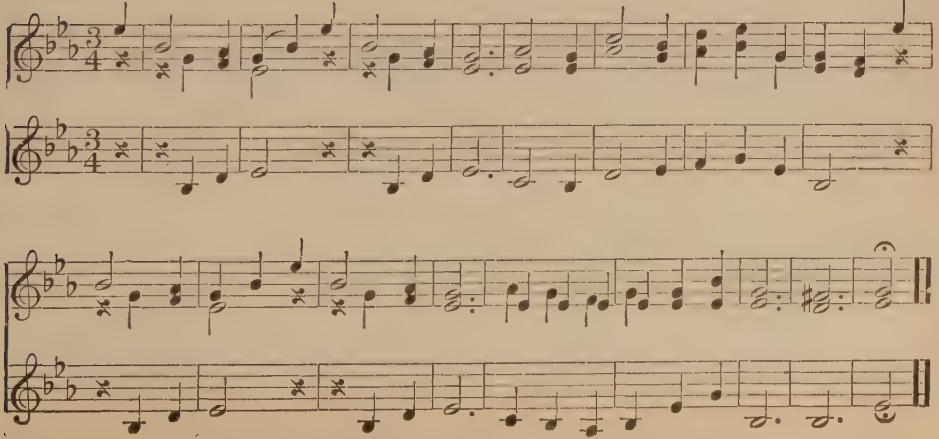

eyes to the moun - tains,
p sf p
Lift thine eyes. Oh, lift thine eyes . to the moun-tains, whence com- eth, whence
p sf p
eyes to the moun - tains, whence
whence com-eth
sf dim. p
com - eth, whence com - eth help, whence com - eth, whence cometh, whence cometh help.
sf dim. p

Studies.

I.

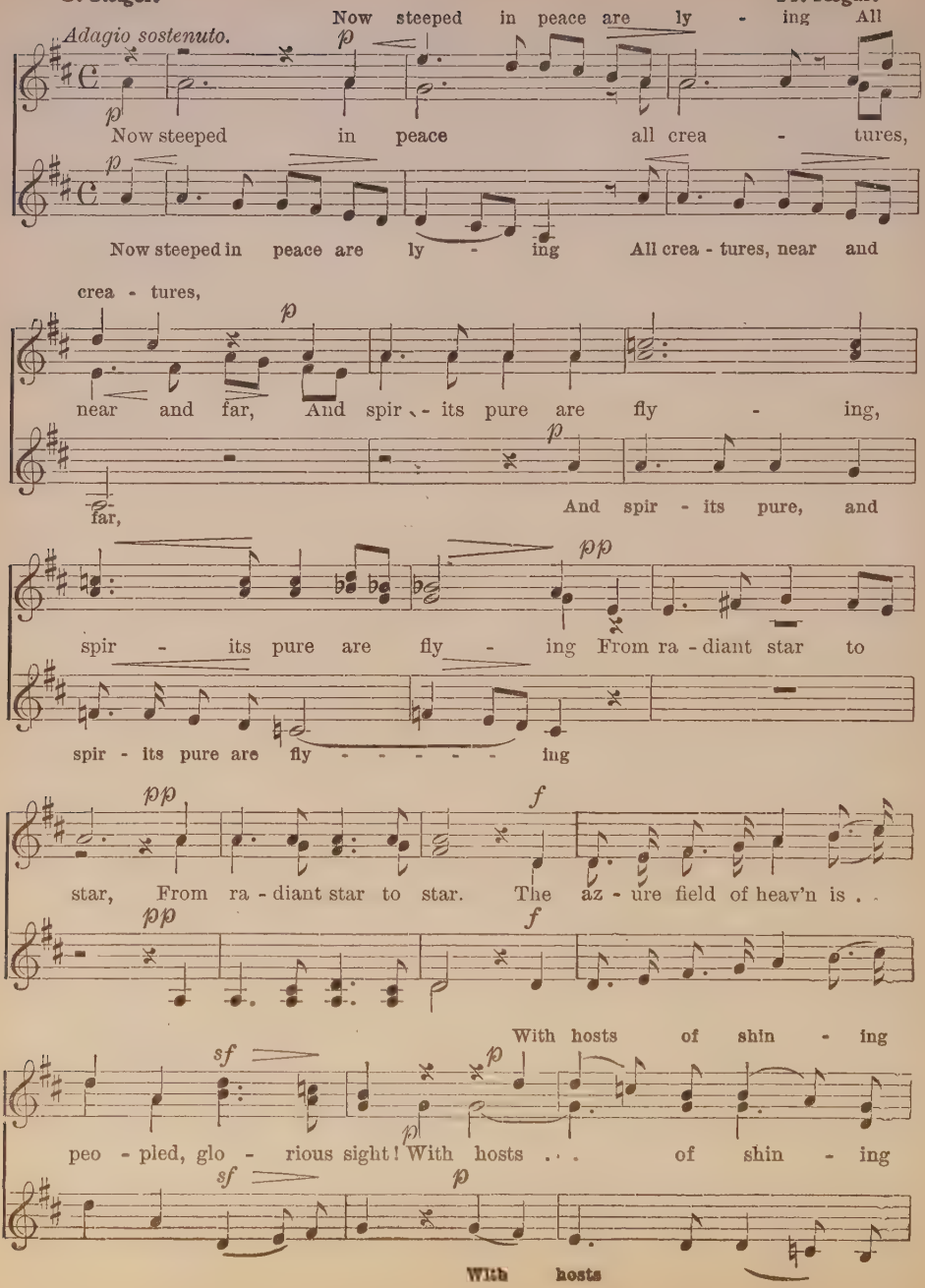


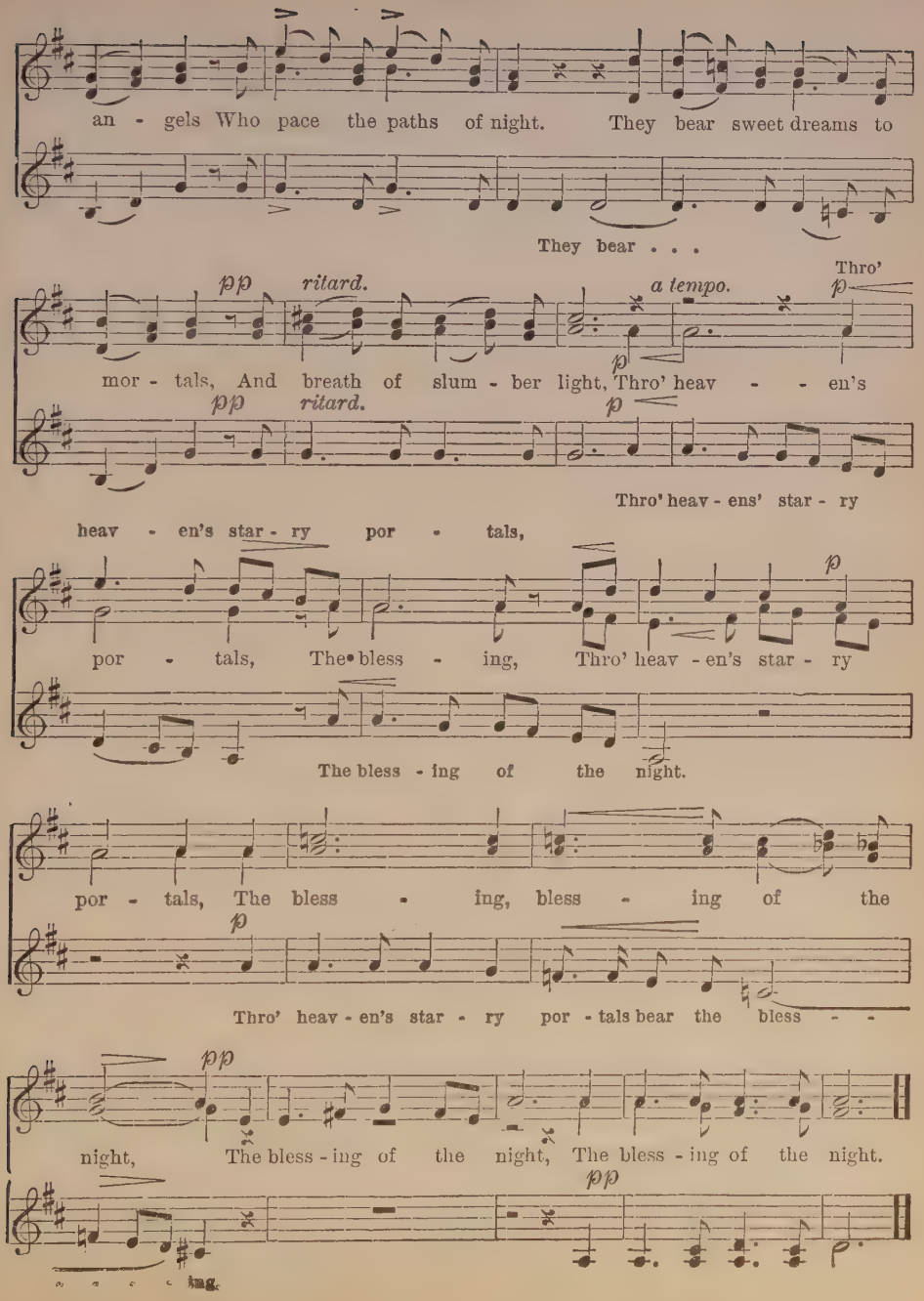
II.



Night.

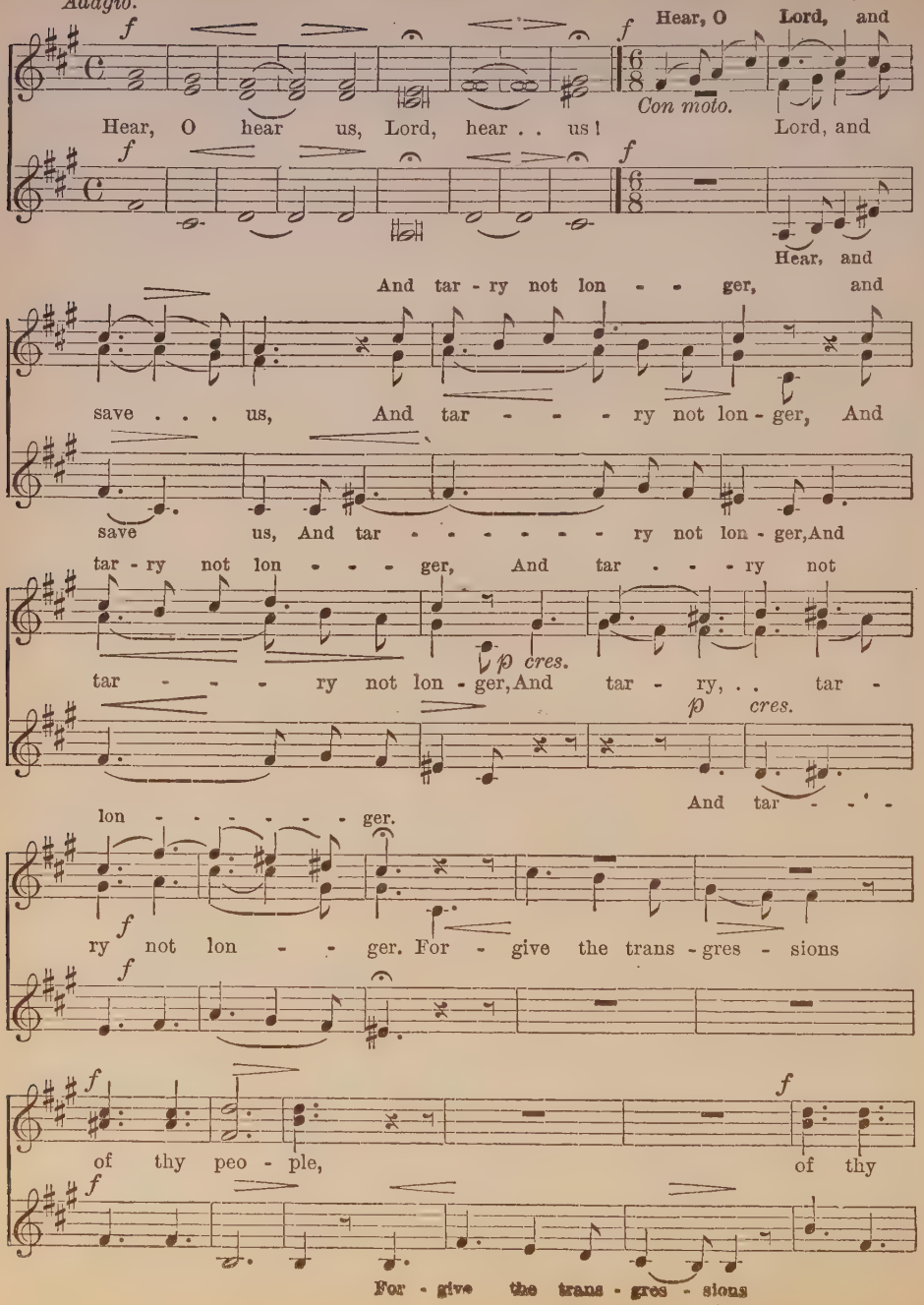
G. Steiger. Fr. Hegar.

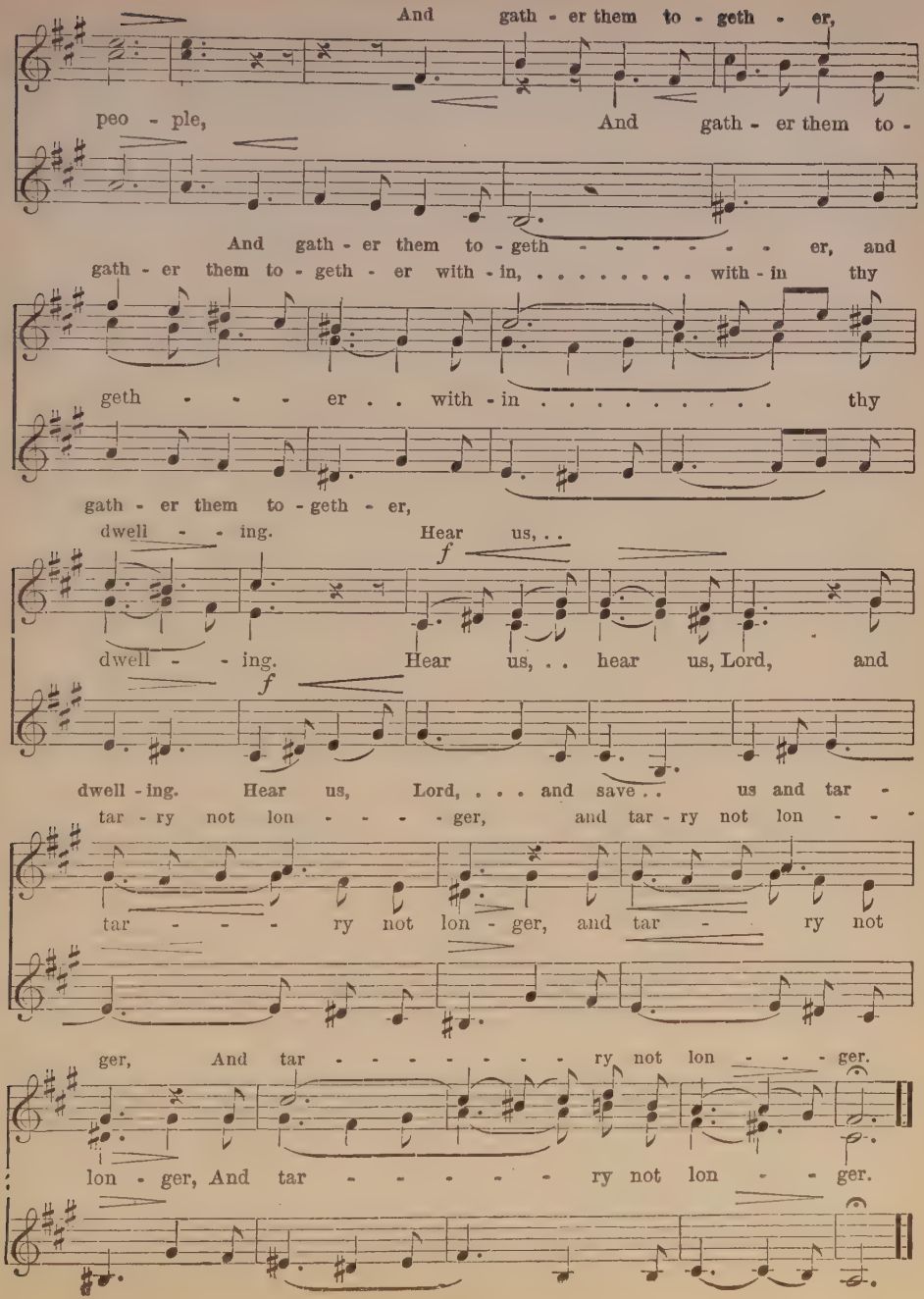



an - gels Who pace the paths of night. They bear sweet dreams to
They bear . . .
pp ritard. a tempo. Thro' p
mor - tals, And breath of slum - ber light, Thro' heav - - en's
pp ritard. p
Thro' heav - ens' star - ry
heav - en's star - ry por - tals,
por - tals, The bless - ing, Thro' heav - en's star - ry p
The bless - ing of the night.
por - tals, The bless - ing, bless - ing of the
p
Thro' heav - en's star - ry por - tals bear the bless - -
pp
night, The bless - ing of the night, The bless - ing of the night.
pp
ing.

Hear Us, Lord.

Felix Mendelssohn-Bartholdy.




And gath - er them to - geth - er,
peo - ple, And gath - er them to -
And gath - er them to - geth - - - - - - - er, and
gath - er them to - geth - er with - in, ... with - in thy
geth - - - - er . . with - in thy
gath - er them to - geth - er,
dwell - - ing. Hear us, . .
f
dwell - - ing. Hear us, . . hear us, Lord, and
f
dwell - ing. Hear us, Lord, . . . and save . . us and tar -
tar - ry not lon - - - - ger, and tar - ry not lon - - -
tar - - - - ry not lon - ger, and tar - ry not
ger, And tar - - - - - - - - ry not lon - - - - ger.
lon - ger, And tar - - - - - - ry not lon - - - ger.

Night Sinks on the Wave.

Mrs. Hemans. Arranged from Henry Smart.

1. Night sinks on the wave, . . Hol - low gusts are sigh - ing,
2. Stars look o'er the sea, . . Few and sad and shroud - ed;

Sea - birds to their cave Thro' the gloom are fly - ing.
Faith our light must be When all else is cloud - ed.

Oh! should storms come sweep - ing, Thou in heav'n un -
Thou whose voice came thrill - ing Wind and bil - low

Oh! should storms come sweeping,
Thou whose voice came thrill- ing,

sleep - ing, O'er Thy chil - - dren' vig - il keep -ing, Hear,
still - ing, Speak once more, . . . our pray'r ful - fill - ing. Pow'r

Thou in heav'n un - sleep-ing, O'er Thy chil- dren vi - gil keep- ing, Hear, and
Wind and bil - low still - ing, Speak, our pray'r ful - fill - ing, Pow'r dwells with

save, . . O'er Thy children vi - gil keep-ing, Hear, hear, and save. .
Thee! . . Speak once more, our pray'r ful-filling; Pow'r dwells with Thee!

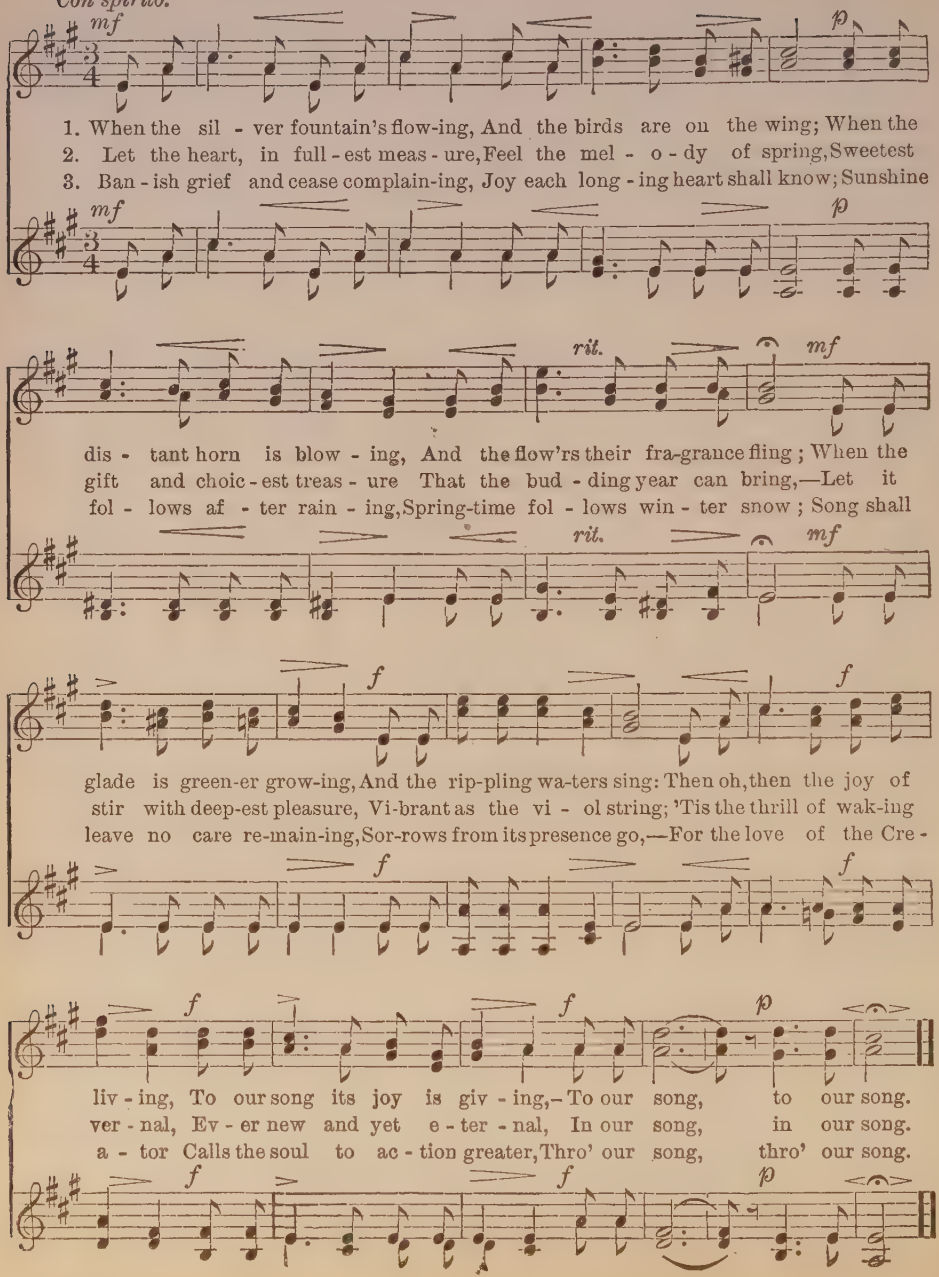
From the German. Adalbert Aberkee.

Allegretto.



Adapted from the German. Carl Häser.

Con spirito.



Stay So, Sweet Season.

Edith M. Thomas.
By per. of Houghton, Mifflin & Co.

Chr. Seidel.



Ho! the Wild Wind.

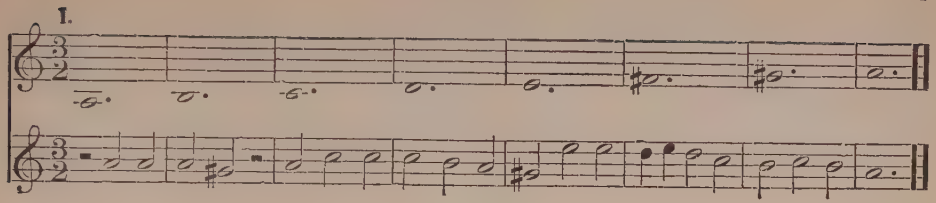
Oxenford. Heale.



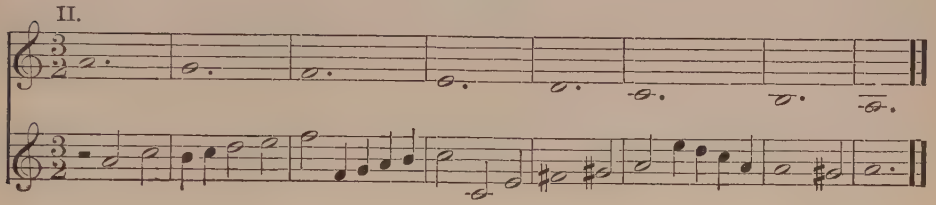

cres.
f
rends,it rends the i - cy air, it rends, it rends the i - cy air, Woe, .
vents,it vents its hideous roar, it vents, it vents its hid - eous roar, Woe, .
vic - to - ry is won, is won,and vic - to - ry is won, is won, Woe, .
cres.
f
rends,it rends the i - cy air, it rends the air, Woe,
vents,it vents its hideous roar, it vents its roar, Woe,
vic - to - ry is won, is won, and vic - to - ry is won, Woe,
cres.
f
it rends the air,
it vents its roar,
and vic-to - ry is won,
p
cres.
woe, With ma-ny a shriek and ma-ny a howl, it rends,it rends the
woe, Like a ra - ging lion on the search for prey it vents,it vents its
woe, It pur-sues them still till their breath is lost, and vic - to - ry is
p
cres.
woe, With ma-ny a shriek and ma-ny a howl, it rends,it rends the
woe, Like a ra - ging lion on the search for prey it vents,it vents its
woe, It pur-sues them still till their breath is lost, and vic - to - ry is
p
cres.
With ma - ny a howl,
Like a ra - ging lion,
It pur - sues them still,
f
i - cy air. Woe, . . woe . to those who go a - broad when that wild,wild
hid - eous roar. Woe, . . woe . to those who go a - broad when that wild,wild
won, is won. Woe, . . woe, ne'er rash-ly go a - broad when that wild,wild
f
i - cy air. Woe, . . woe . to those who go a - broad when that wild
hid - eous roar. Woe, . . woe . to those who go a - broad when that wild
won, is won. Woe, . . woe, ne'er rash-ly go a - broad when that wild
f


wind shall blow, Woe, . . . woe, woe, woe, woe, Ho, ho, ho,
wind shall blow, Woe, . woe, woe, woe, woe,
dim. rall. a tempo.
ho, ho, ho, ho, ho, Woe, . . woe, . . . to
ho, ho, ho, ho, ho, Woe, . . woe, ... to
ho, ho, ho, ho, ho, Woe, . . woe, ... ne'er
dim. rall. a tempo.
Ho, ho, ho, ho, ho, ho, ho, woe, to
Ho, ho, ho, ho, ho, ho, ho, woe, to
Ho, ho, ho, ho, ho, ho, he, woe, ne'er
dim. rall.
Ho, ho, ho, ho, ho, ho, ho, ho, ho, ho, ho, woe,
those who go a-broad when that wild, wild wind shall blow.
those who go a-broad when that wild, wild wind shall blow.
rash - ly go a-broad when that wild, wild wind shall blow.
those who go a - broad when that wild, wild wind shall blow.
those who go a - broad when that wild, wild wind shall blow.
rash - ly go a - broad when that wild, wild wind shall blow.
a tempo.
to those who go a - - broad when that wind shall blow.
to those who go a - - broad when that wind shall blow
ne'er rash - ly go a - - broad when that wind shall blow.

I.

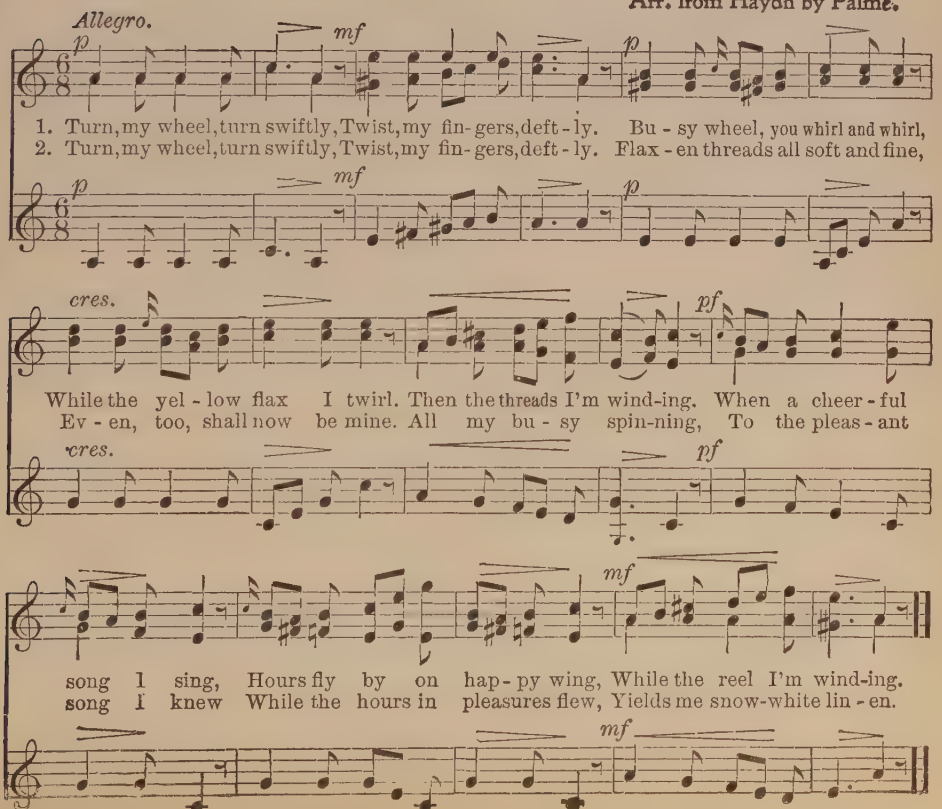


II.



Spinning Song.

Arr. from Haydn by Palme.

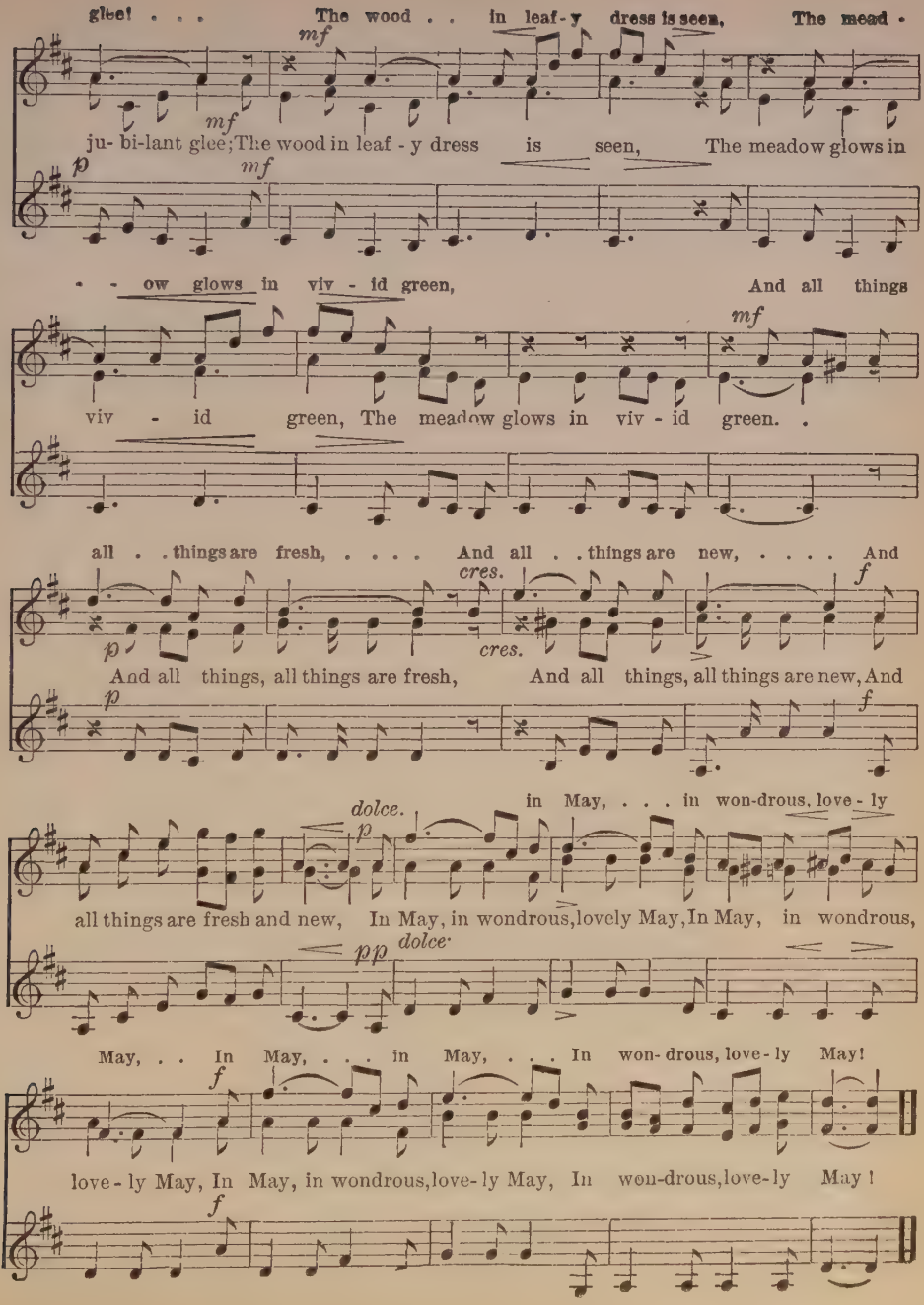


In May.

From the German of Rochlitz. H. Kurth.

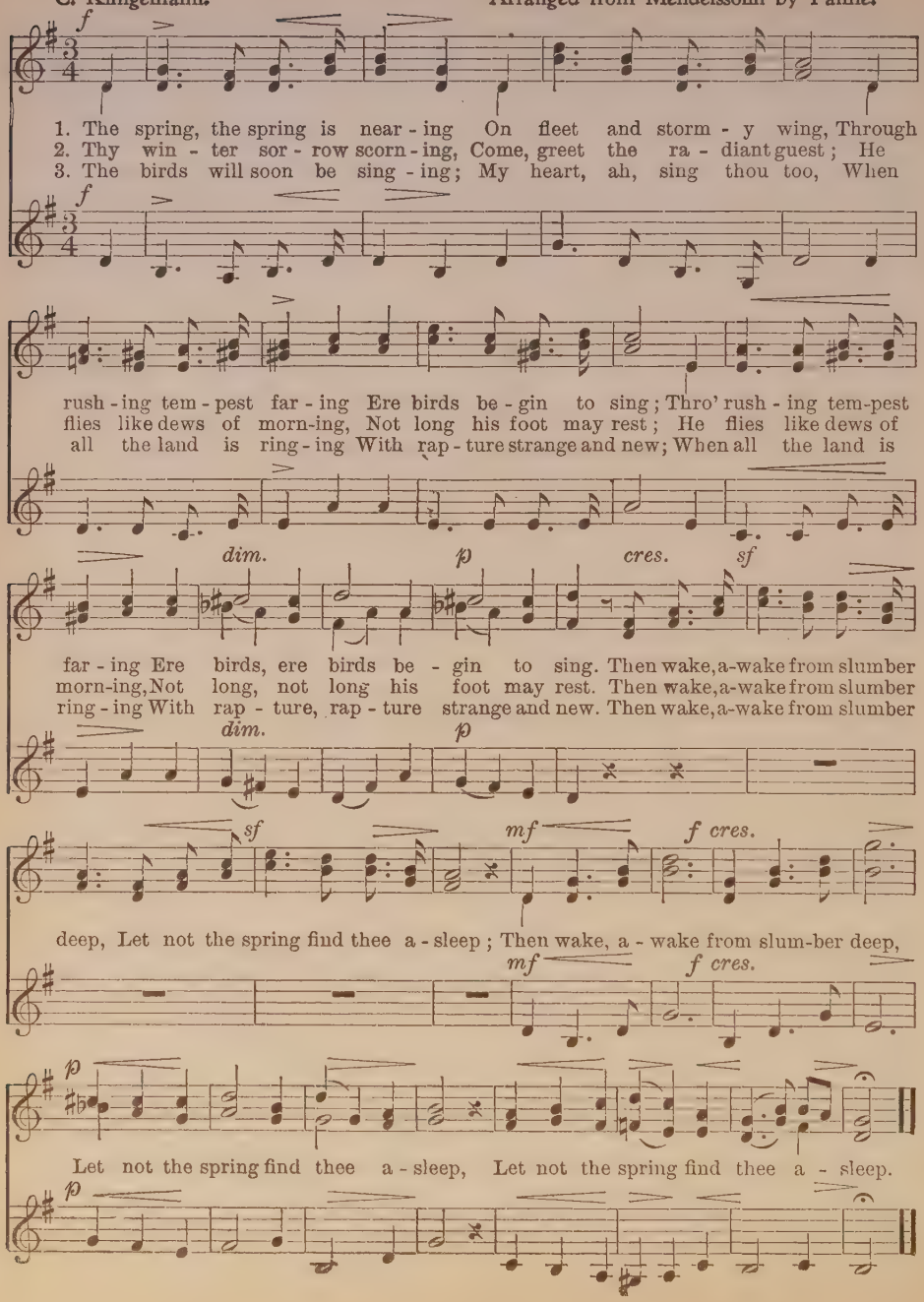
Allegretto.



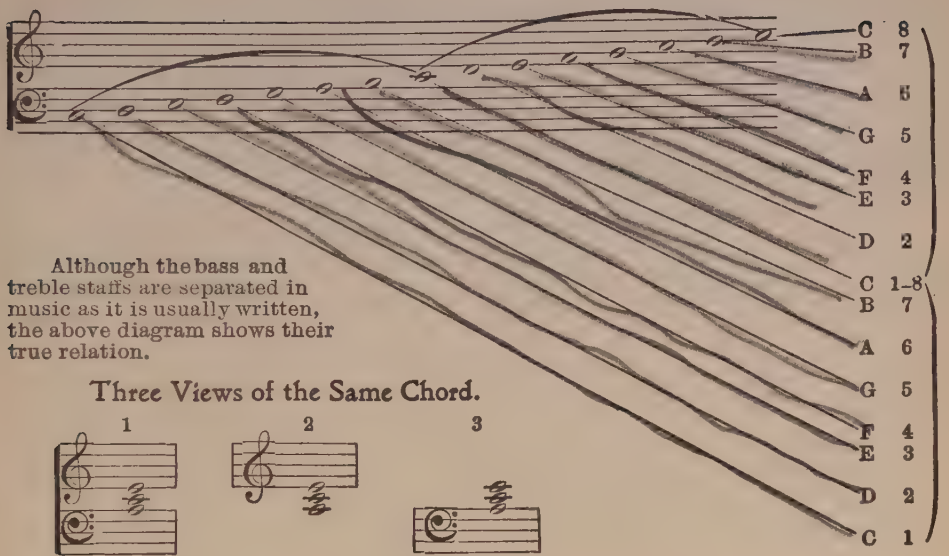

glee! . . . The wood . . in leaf-y dress is seen, The mead-
ju- bi-lant glee; The wood in leaf - y dress is seen, The meadow glows in
- - ow glows in viv - id green, And all things
viv - id green, The meadow glows in viv - id green. .
all . . things are fresh, ... And all . . things are new, ... And
And all things, all things are fresh, And all things, all things are new, And
in May, . . . in won-drous, love - ly
all things are fresh and new, In May, in wondrous, lovely May, In May, in wondrous,
May, . . In May, . . . in May, . . . In won- drous, love - ly May!
love - ly May, In May, in wondrous, love - ly May, In won-drous, love - ly May!

Spring Song.

C. Klingemann. Arranged from Mendelssohn by Palme.



The Introduction of the Bass Staff.

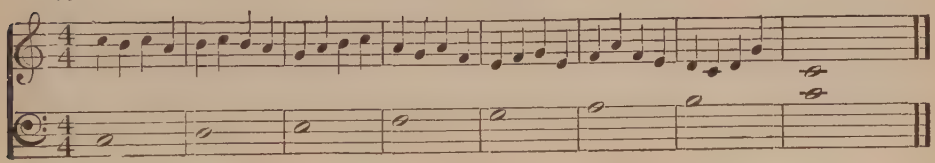


Although the bass and treble staffs are separated in music as it is usually written, the above diagram shows their true relation.

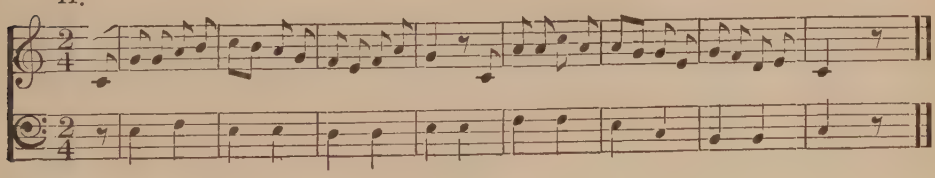
Three Views of the Same Chord.

Studies.

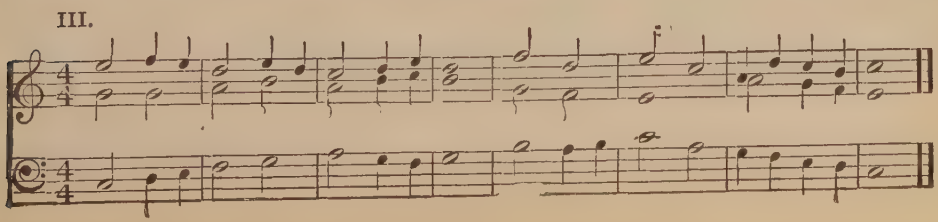
I.



II.



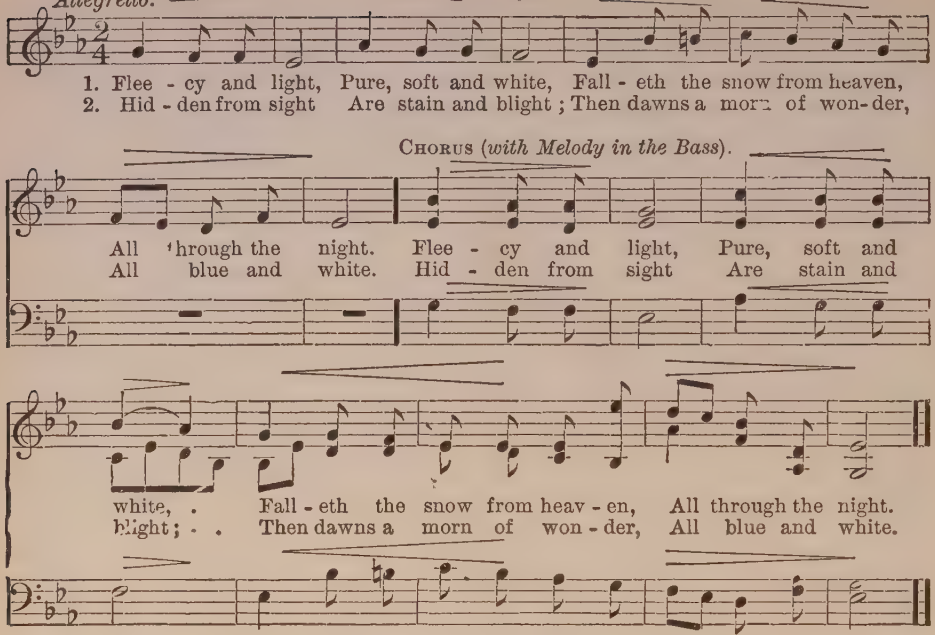
III.



The Snow.

Mrs. Gilson. L. M. Farnsworth.

Allegretto.



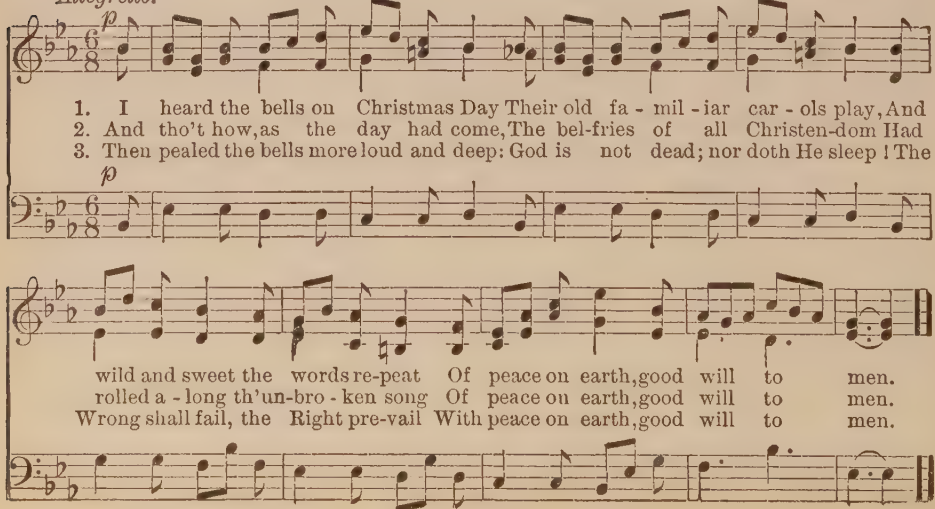
Christmas Bells.

(Melody in the Bass.)

H. W. Longfellow. Mueller-Gilchrist.

By permission of Houghton, Mifflin & Co.

Allegretto.

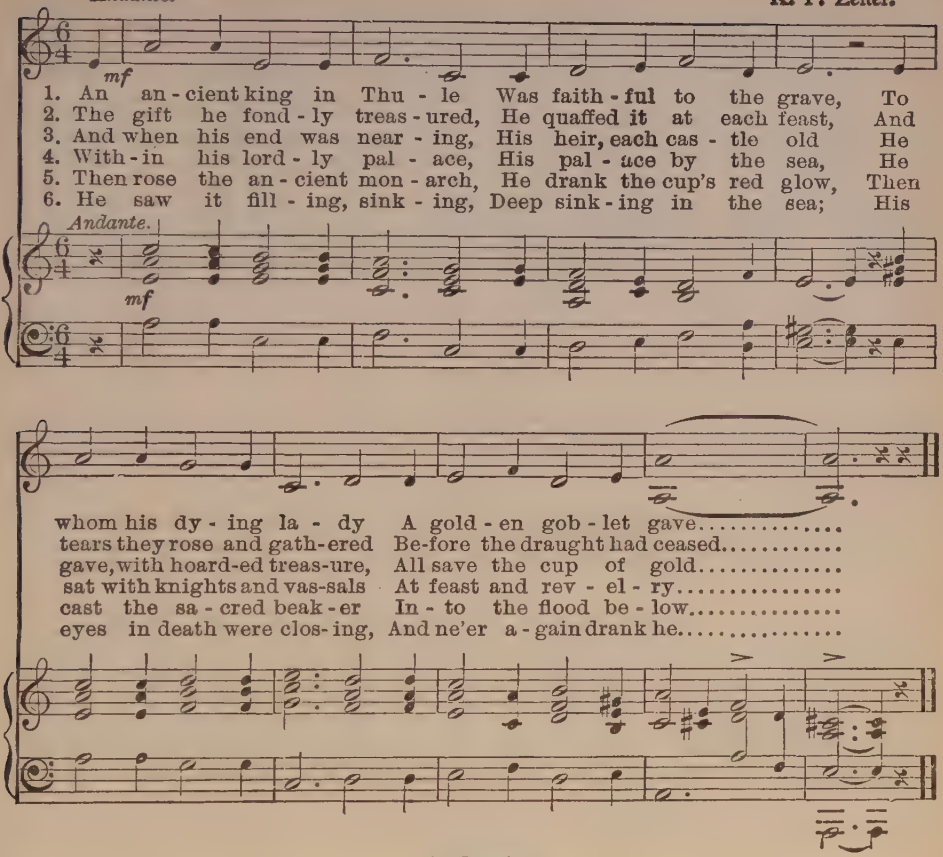


The King in Thule.

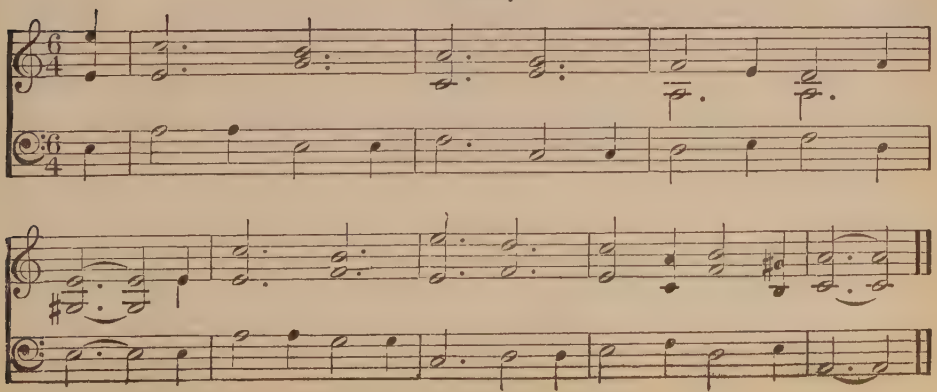
Translated from Goethe.

Andante.

K. F. Zelter.



A Study.

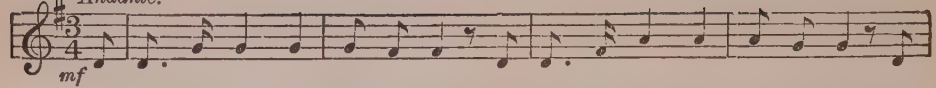


October.

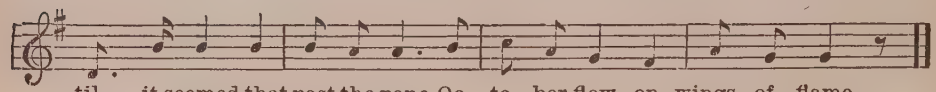
C. H. Crandall.
By permission.

German Air.

Andante.



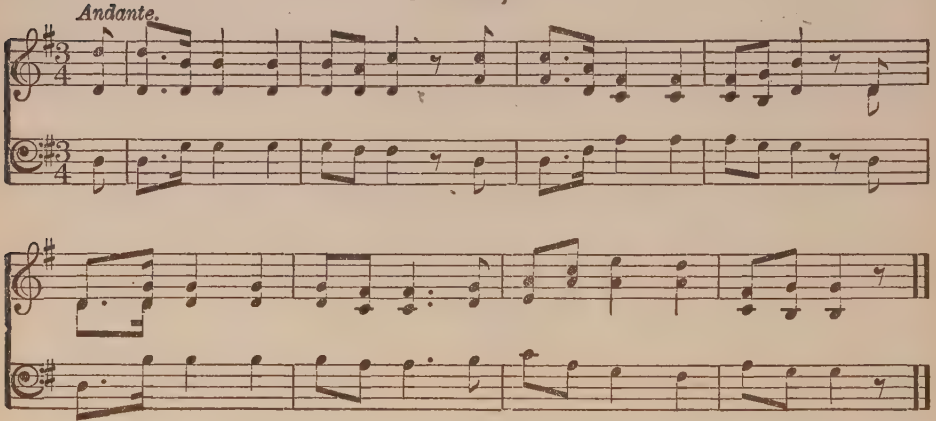
1. Oh! swift-ly forward flashed the train And rich the Au-tumn fo-liage came, Un-
2. It was a joy to watch the gleam Of ten - der sky and tint - ed leaf; The



til it seemed that past the pane Oc - to - ber flew on wings of flame,
wind ca-ressed the pla-cid stream, It was a day of sweet be - lief.

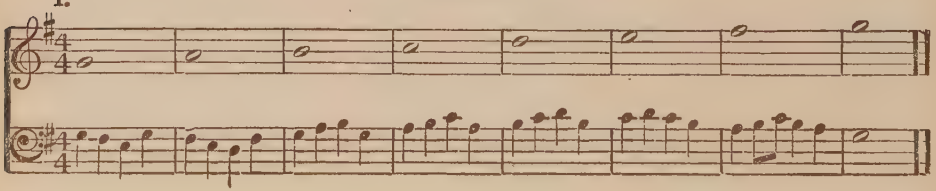
A Study.

Andante.

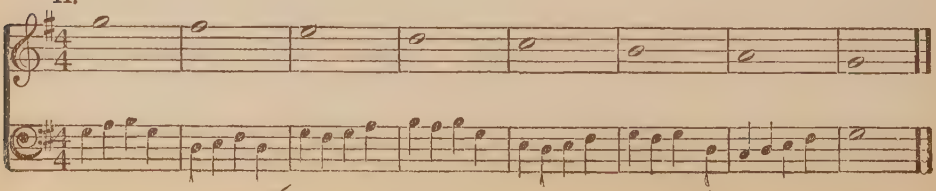


Studies.

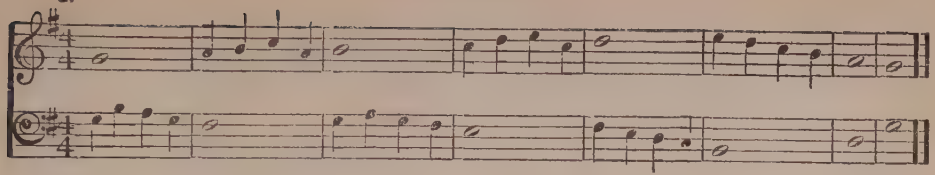
I.



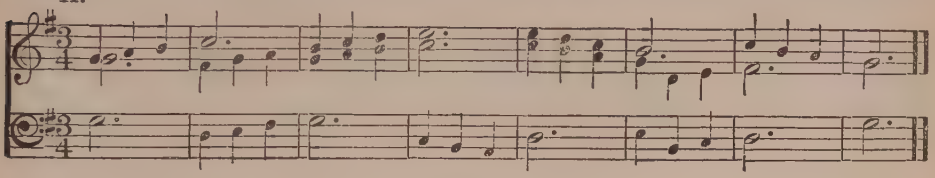
II.



I.



II.



America.

Smith. Carey.

mf Moderato.

1. My coun - try 'tis of thee, Sweet land of lib - er - ty,
2. My na - tive coun - try, thee, Land of the no - ble free,
3. Let mu - sic swell the breeze And ring from all the trees
4. Our fa - thers' God, to Thee, Au - thor of lib - er - ty,

mf

Of thee I sing. Land where my fa - thers died, Land of the
Thy name I love; I love thy rocks and rills, Thy woods and
Sweet free-dom's song; Let mor - tal tongues a - wake, Let all that
To Thee we sing. Long may our land be bright With free-dom's

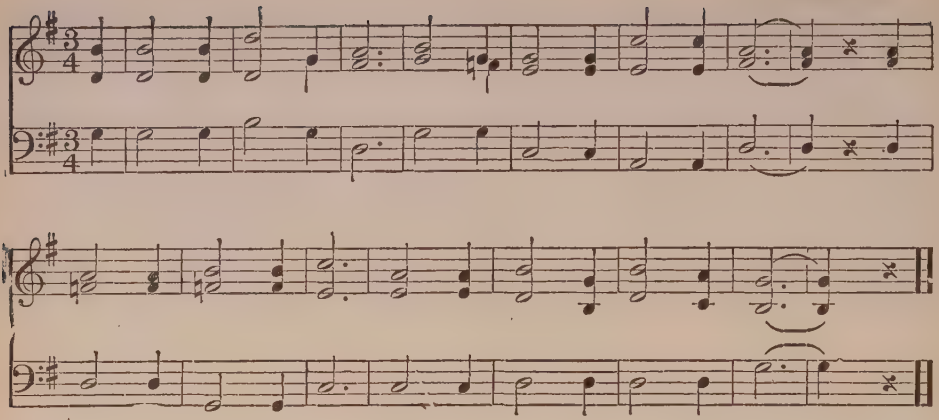
f

f

pil-grim's pride, From ev' - ry moun-tain side Let free-dom ring.
tem - pl'd hills; My heart with rap - ture thrills Like that a - bove.
breathe par-take, Let rocks their si - lence break, The sound pro-long.
ho - ly light, Pro - tect us by Thy might, Great God, our King.

A Study.

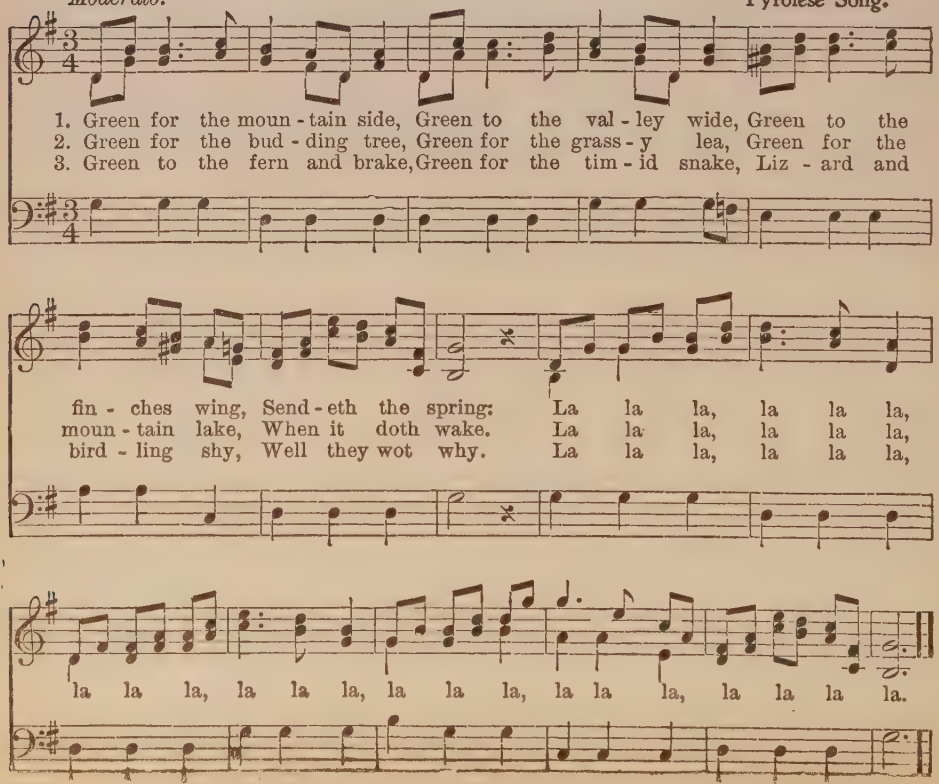
E. Hartmann.



Green for the Mountain-side.

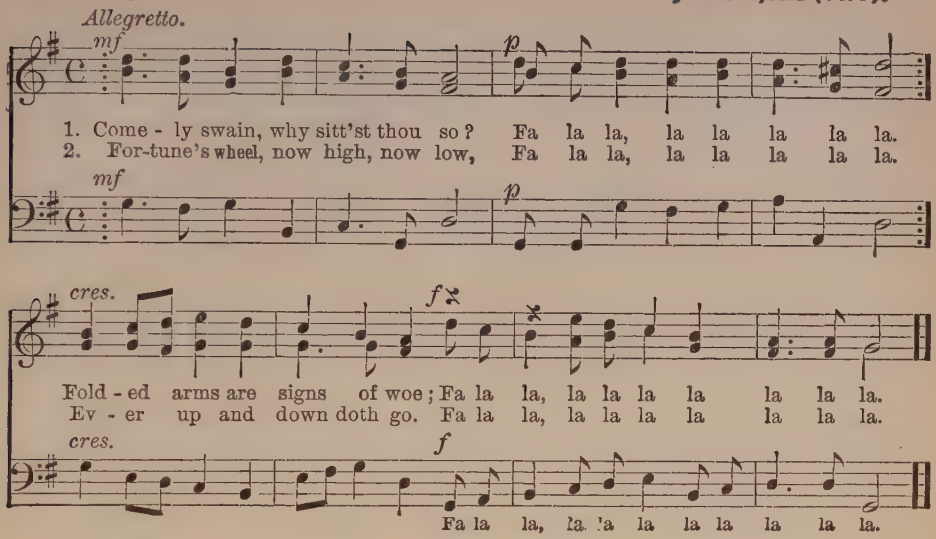
Moderato.

Tyrolese Song.



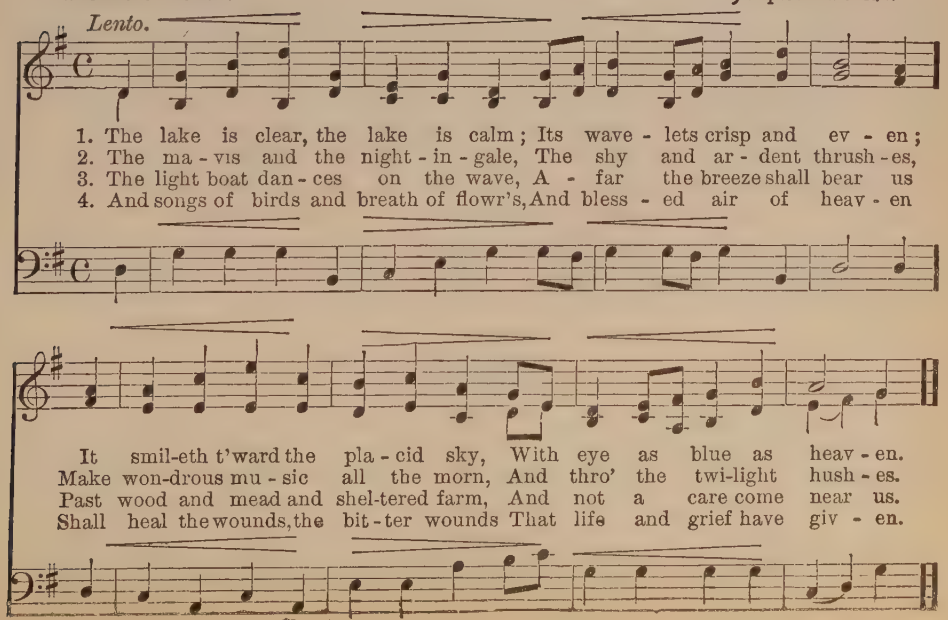
Comely Swain.

Old English. John Playford (1673).



The Lake.

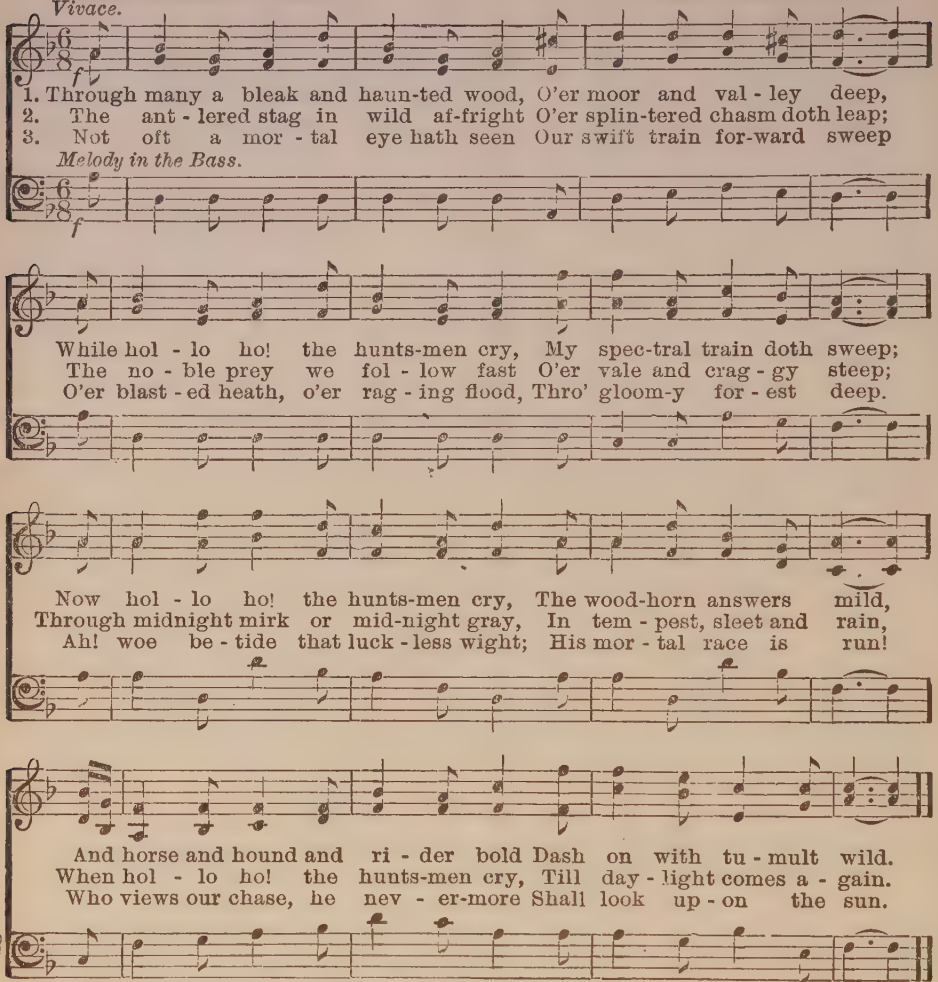
From the French. Jacques-Dalcroze.



The Wild Huntsman.

From an old German Legend. Adapted from the German.

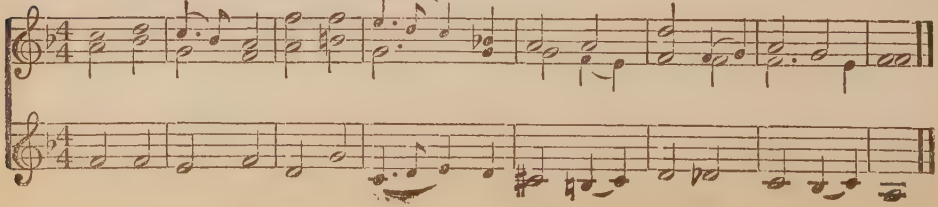
Vivace.



May be sung first as Bass Unison Song.

A Study.

For unchanged voices.



We be Three Poor Mariners.

Traditional. Old English.

Moderato.

p

1. We be three poor mar - i - ners, New - ly come from the seas, We
2. We care not for mar - tial men That do our states dis - dain, But

p

spend our lives in jeop - ar - dy, While oth - ers live in ease;
we care for the mer - chant - men, Who do our states main-tain; To

Shall we go dance the round, the round. the round? Shall we go dance the round, the round, the round? And
them we dance this round, around, around, To them we dance this round, around, around. And

f

he that is a sai - lor boy Come, pledge me on this ground, this ground.

f

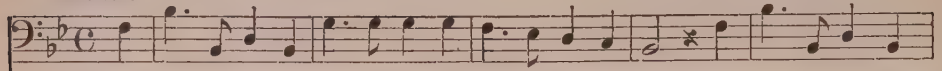
A Study.

A Song of Fatherland.

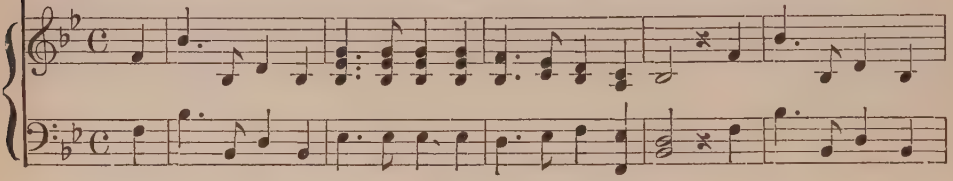
BASS UNISON SONG.

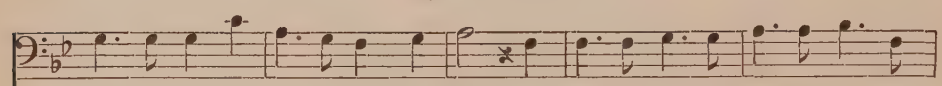
From the German of Arndt. German Students' Song.

Maestoso.



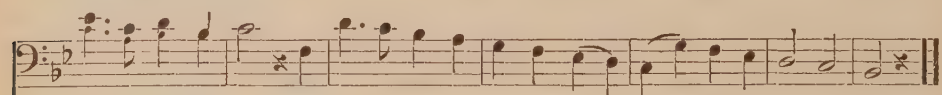
1. God nerved with iron the firm-set hill; He loves no coward wight; He gives the sword and
2. Then as God would, so will we all In hon-or steadfast stand; Nor ev - er let our
3. Shout for our sa-cred Fatherland, For German love and truth; The love we bear our
4. Then raise the shout that welcomes loud The blaze of freedom's sun. Shout! brothers, for our



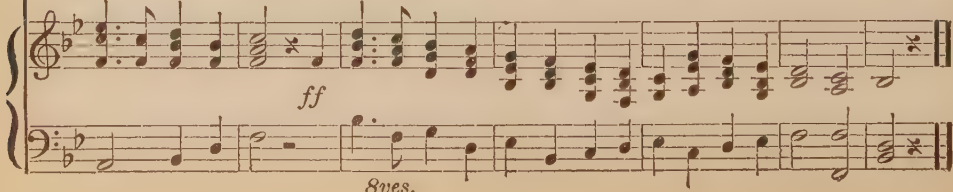


bay-'net still, For man to guard his right. He gives to man the heart of fire, The
broth-ers fall Be-neath the ty- rant's hand. But he that fights for tin - sel fame Shares
glo-rious land Glows fresh with ageless youth. The cra-ven fool his life may prize—Or -
coun-try, loud, In con - cert ev - 'ry one. And raise your hearts to heav'n, and say—The

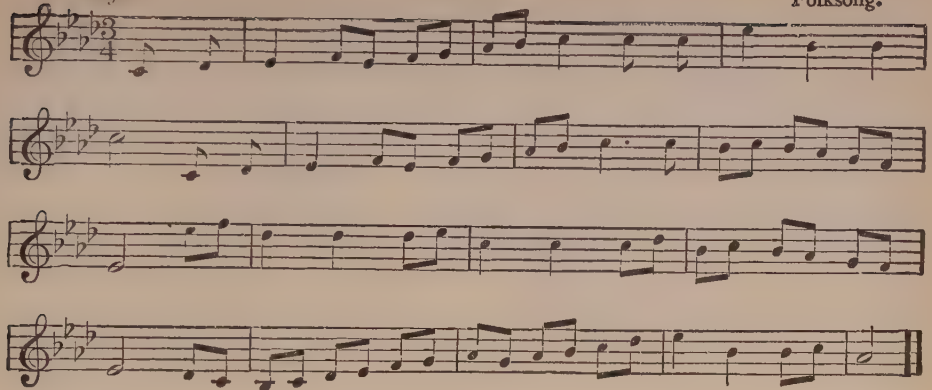




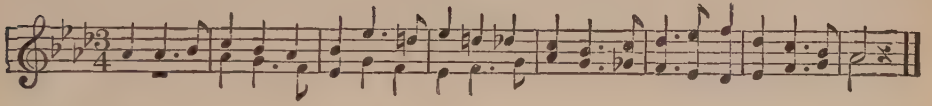
word out-spo-ken, free, That while life lasts he should not tire Fight-ing his en - e - my.
not in our renown; Who draws his sword in cause of shame, Our arm shall hew him down.
dained the feast of crows; On! where the cause of freedom cries For vengeance on its foes.
vow your hearts have sealed: "Now earth at last shall see the day When tyranny must yield."



Allegro. Folksong.



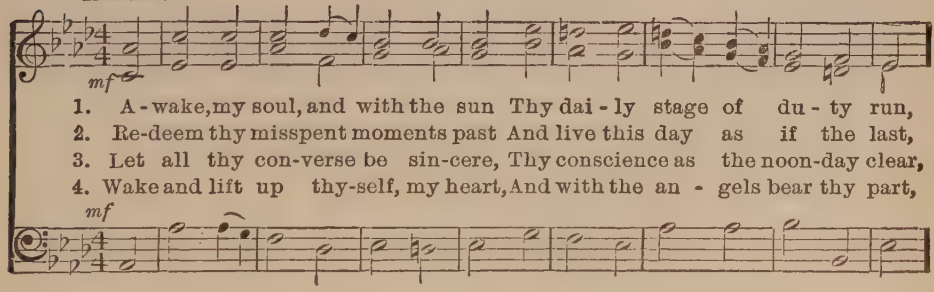
II.

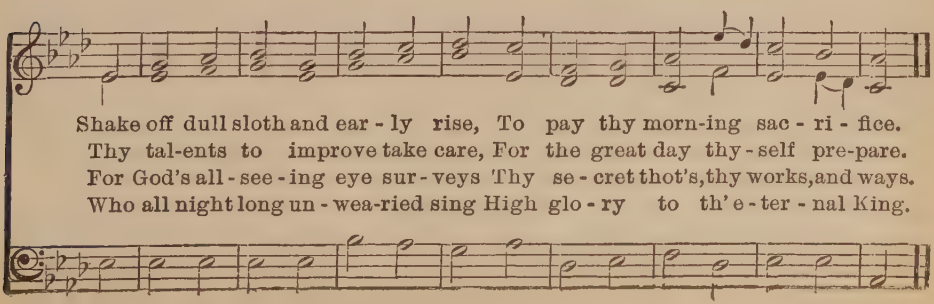


Awake, My Soul, and With the Sun.

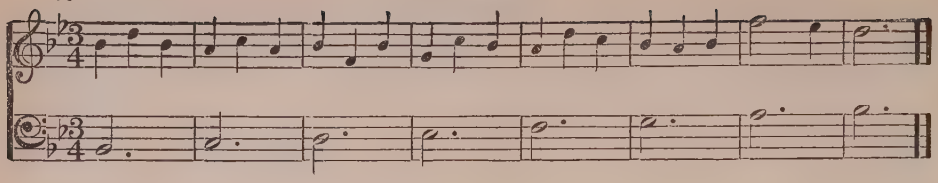
Bishop Ken. Barthelemon.

Andante.

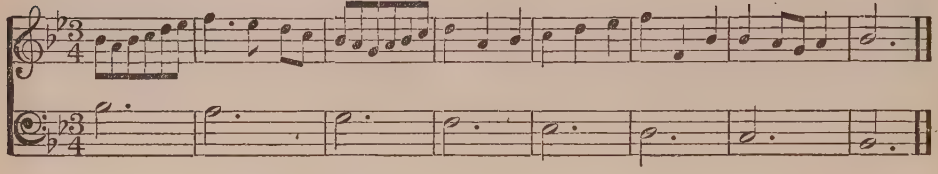




I.



II.



Morning Hymn.

Words from "S. S. Hymnal."
By permission of C. L. Hutchins.

English.

Andante.

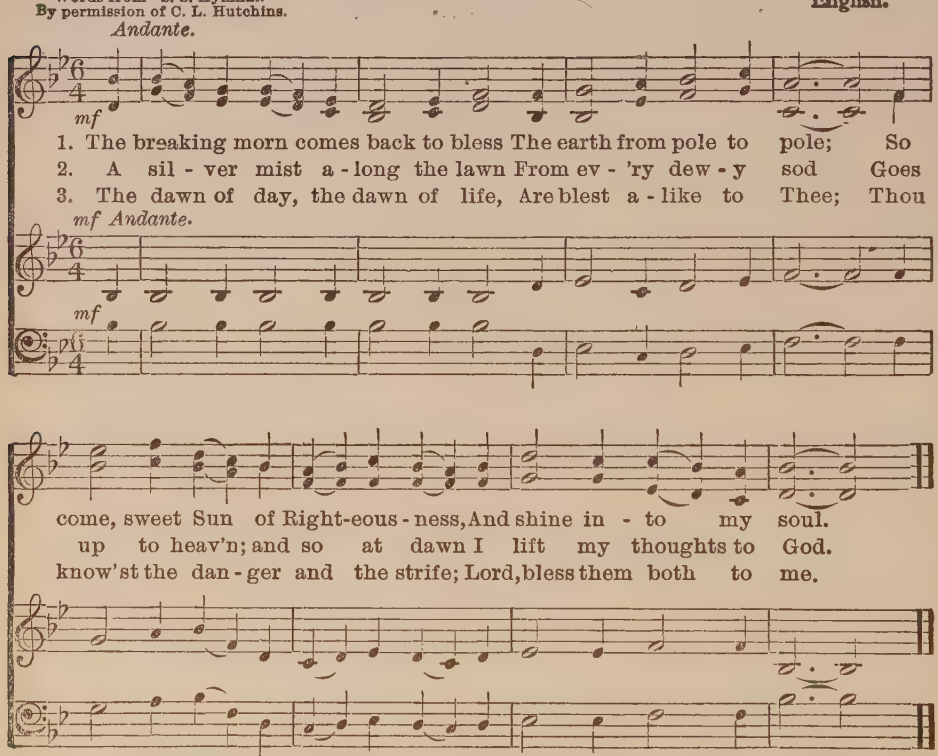
mf

1. The breaking morn comes back to bless The earth from pole to pole; So
2. A sil - ver mist a - long the lawn From ev - 'ry dew - y sod Goes
3. The dawn of day, the dawn of life, Are blest a - like to Thee; Thou

mf Andante.

mf

come, sweet Sun of Right-eous - ness, And shine in - to my soul.
up to heav'n; and so at dawn I lift my thoughts to God.
know'st the dan - ger and the strife; Lord, bless them both to me.



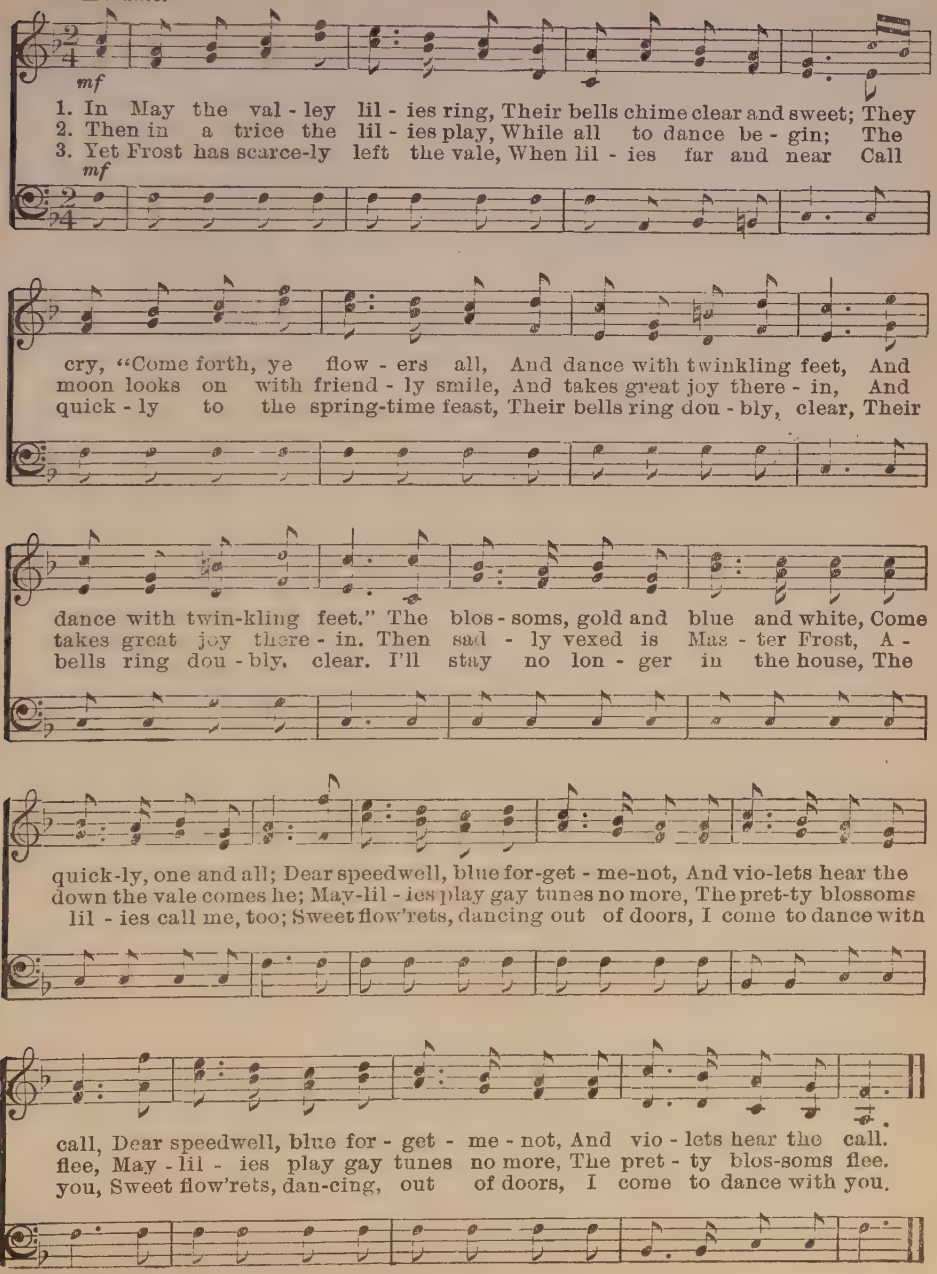
NOTE.—The above study is to be sung in three parts only, either the lower Alto or Bass being sung.

Flower Dances.

Hoffman von Fallersleben.
Translated by Mrs. Anderson.

Folksong.

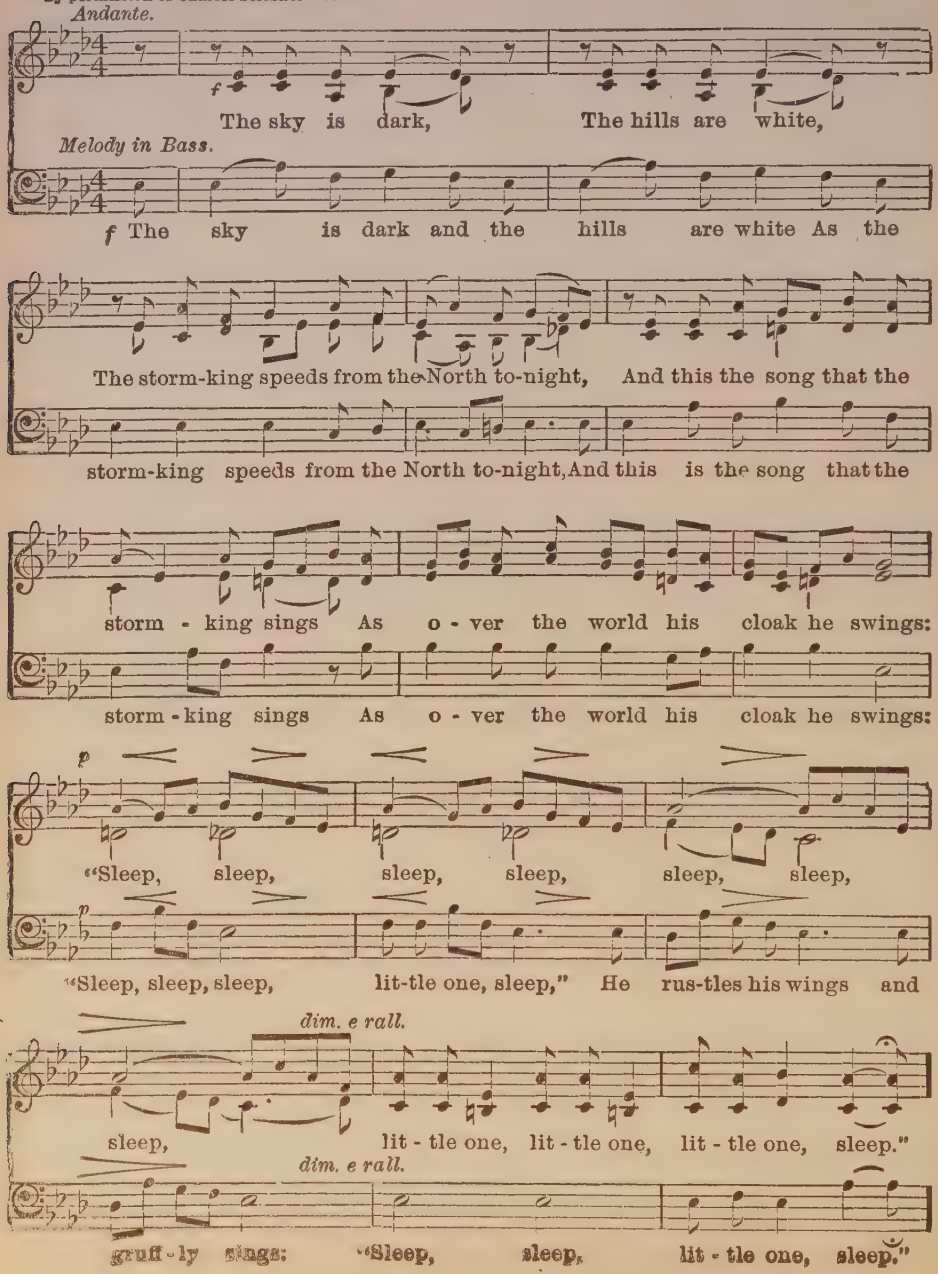
Andante.



A Norse Lullaby.

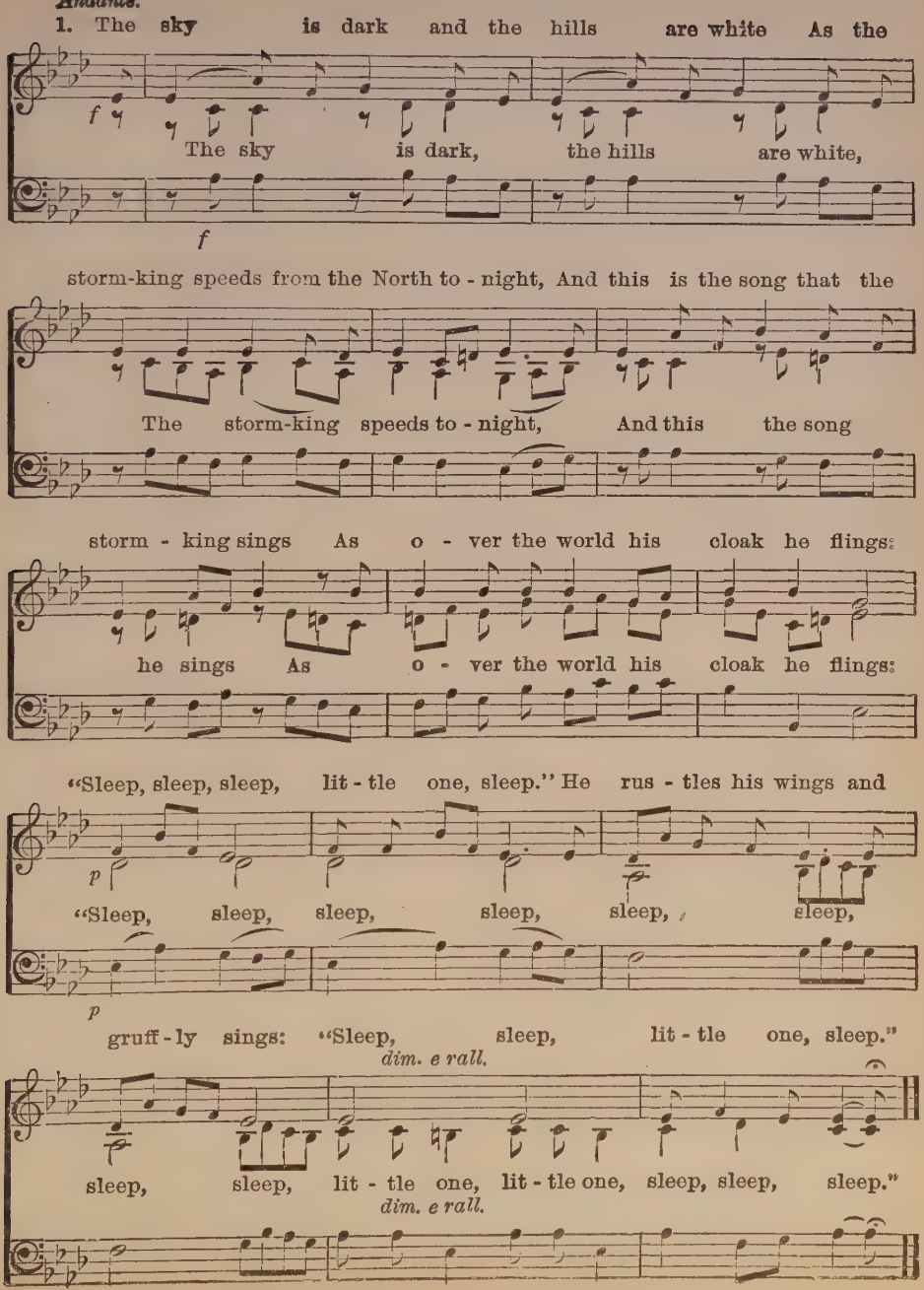
Eugene Field. W. W. Gilchrist.

By permission of Charles Scribner's Sons.



A Norse Lullaby.

Andante.

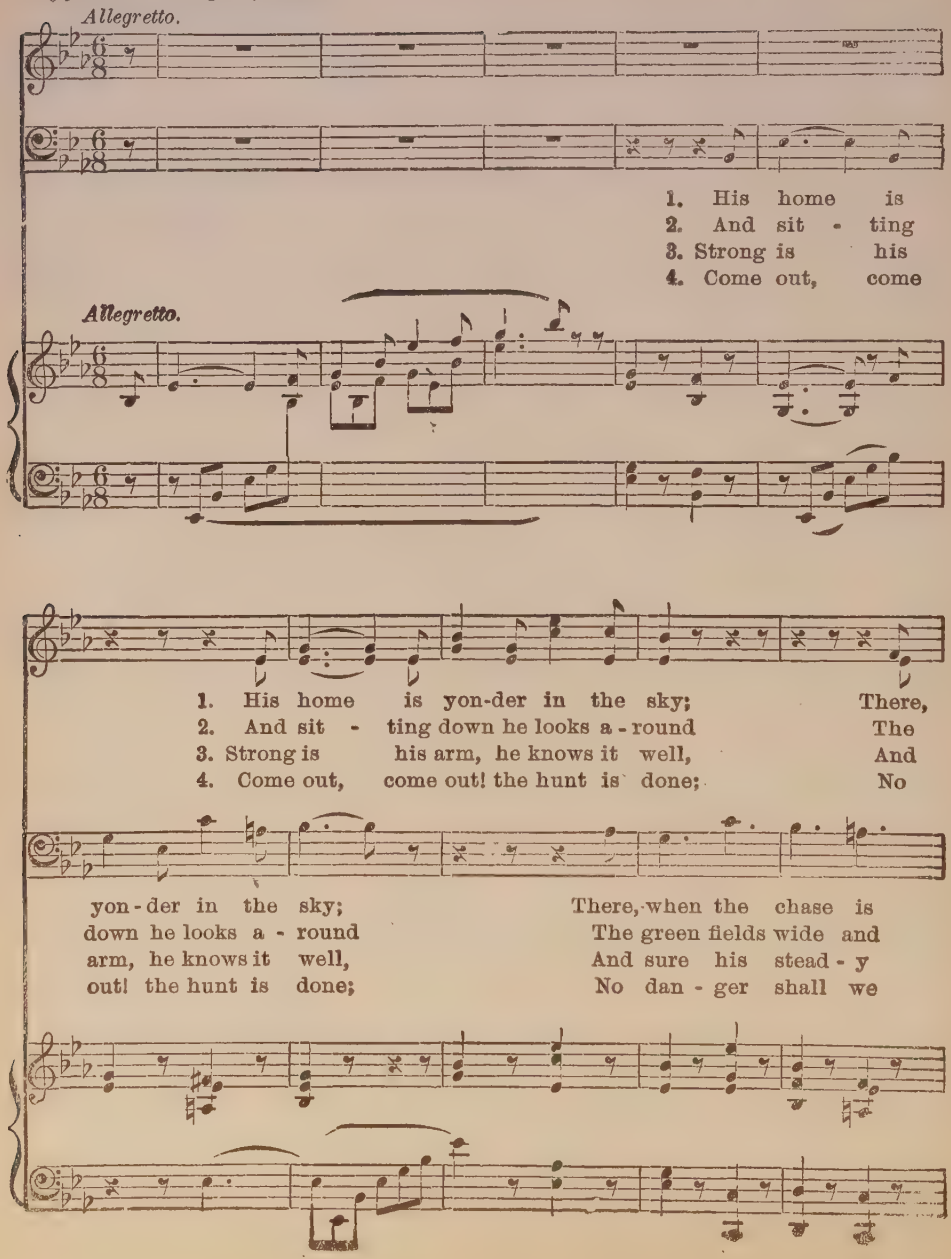


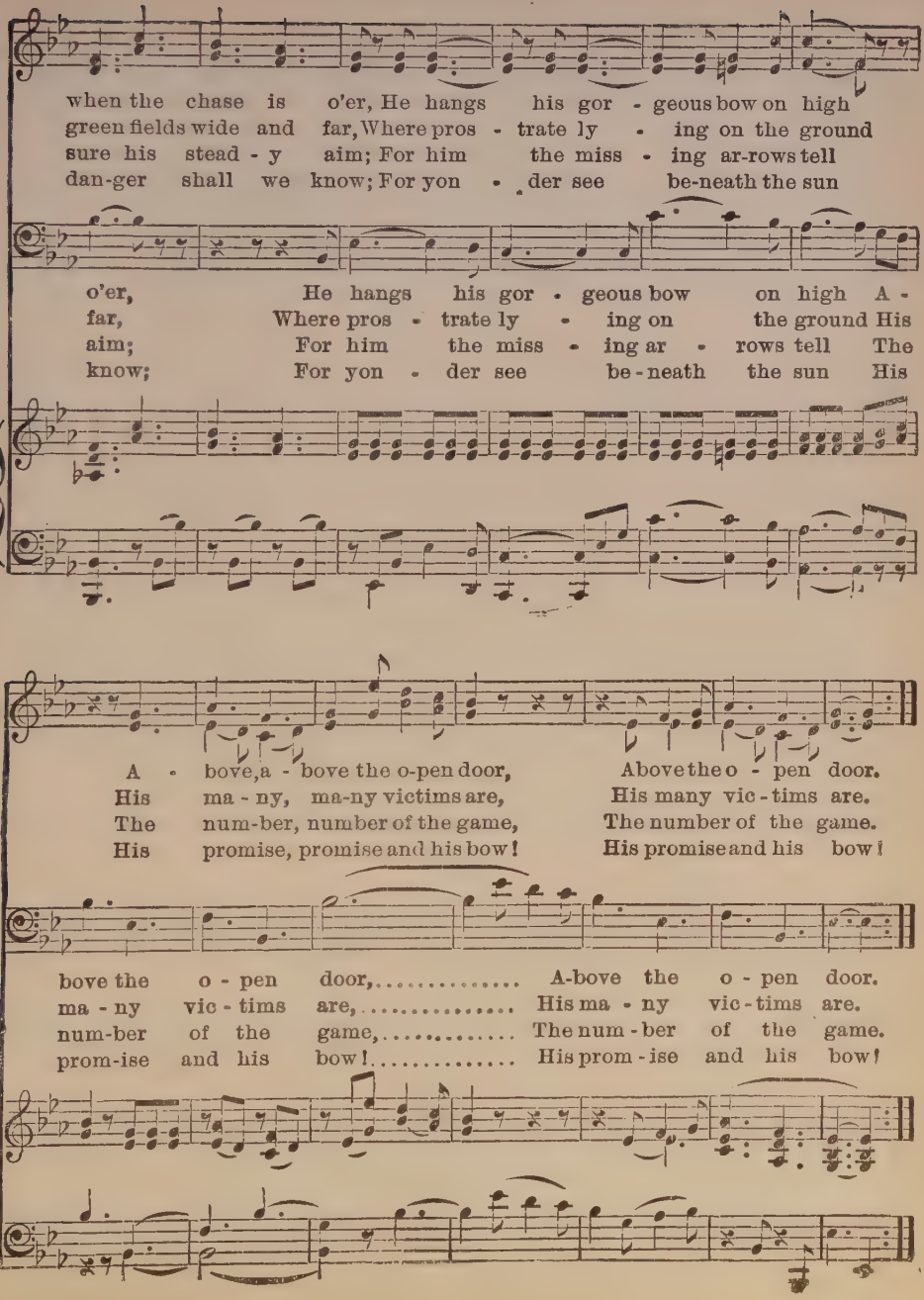
The Archer.

Frank Dempster Sherman.

By permission of Houghton, Mifflin & Co.

Old Melody. Arr.

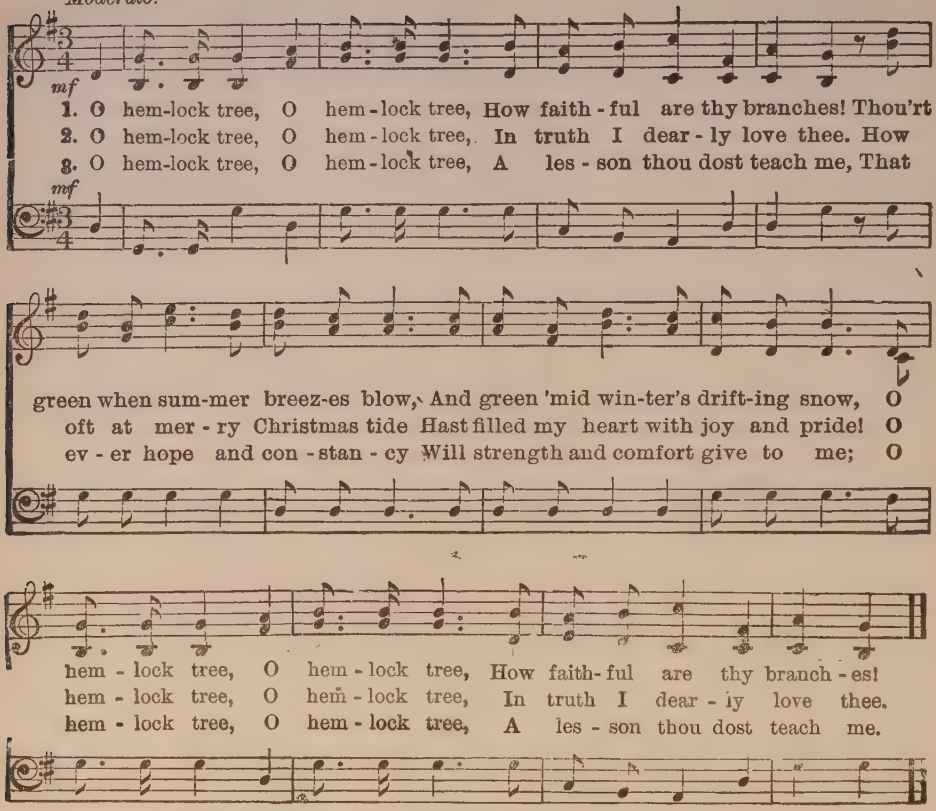



when the chase is o'er, He hangs his gor - geous bow on high
green fields wide and far, Where pros - trate ly - ing on the ground
sure his stead - y aim; For him the miss - ing ar-rows tell
dan-ger shall we know; For yon - der see be-neath the sun
o'er, He hangs his gor - geous bow on high A -
far, Where pros - trate ly - ing on the ground His
aim; For him the miss - ing ar - rows tell The
know; For yon - der see be - neath the sun His
A - bove, a - bove the o-pen door, Above the o - pen door.
His ma - ny, ma-ny victims are, His many vic - tims are.
The num-ber, number of the game, The number of the game.
His promise, promise and his bow! His promise and his bow!
bove the o - pen door, A-bove the o - pen door.
ma - ny vic - tims are, His ma - ny vic - tims are.
num-ber of the game, The num - ber of the game.
prom-ise and his bow! His prom - ise and his bow!

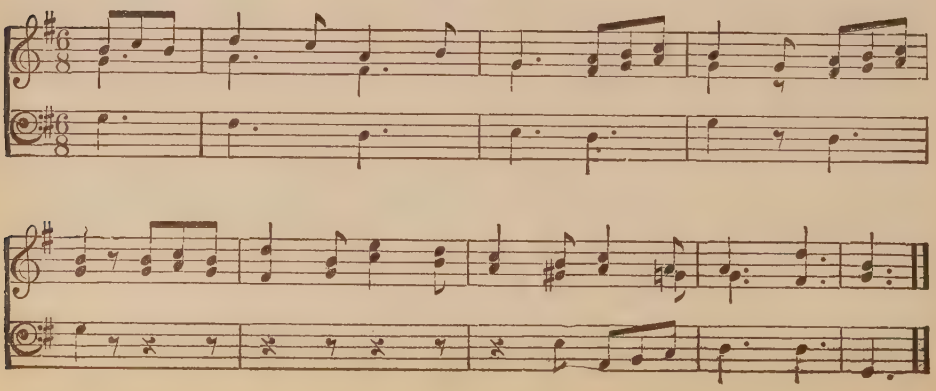
O Hemlock Tree.

From the German. Folksong.

Moderato.



A Study.



Welcome to May.

M. L. T. Fr. Abt.

Allegro.

1. The mer - ry bells are ring - ing, To welcome in the May ; Our hap - py hearts are
2. We bring the sweet May flow - ers, To twine with garlands green, And make a wreath of

bound - ing, With joy to greet the day. Come where the forest shad-ows Flit o'er the mossy
beau - ty, To crown our chosen queen. We'll fill the day with pleasure, With dance and laughter

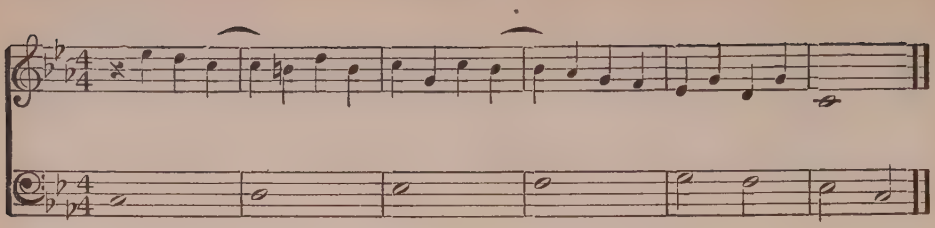
1 2

ground, And all u - nite in sing - ing The mer - ry May-day round, round.
gay ; Come bring your flow'ry treasure, And crown the Queen of May, May.

Studies.

I.

II.



A Lament for the Summer.

Adelaide A. Proctor. W. W. Gilchrist.

Lento.

p

1. Oh! moan, ye au - tumn winds; Sum - mer has fled; The
2. Oh! mourn, ye au - tumn winds, La - ment and mourn; How

Optional Bass.—The song is complete without it.

p

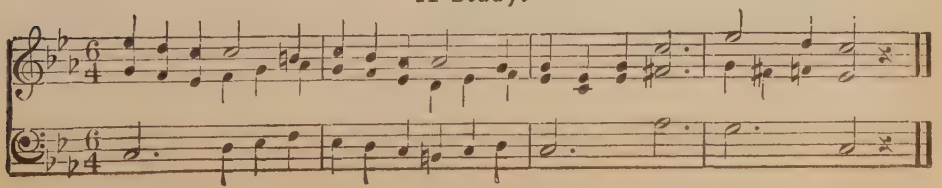
1. Oh! moan. The
2. Oh! mourn. The

flow'rs have closed their ten - der leaves and die; The
ma - ny half blown buds must close and die! Hopes

flow'rs have clos'd their ten - der leaves; The
half blown buds must close and die! Hopes


cresc.
lil - y's gra-cious head all low must lie, Be - cause the gen - tle sum-mer
with the sum-mer born, all fad - ed lie, And leave us des - o - late, and
cresc.
cresc.
lil - - - - ies low must lie, for sum - mer is
with the sum-mer born, all fad - - - - ed
mf
pp
now is dead. Oh! moan, Oh! moan, Oh! moan, Oh! moan, Oh!
earth for - lorn. Oh! mourn, Oh! mourn, Oh! mourn, Oh! mourn, Oh!
mf
pp
mf
dead..... Oh! moan, Oh! moan,
now..... Oh! mourn, Oh! mourn,
moan, ye au - tumn winds, Oh! moan, Oh! moan! Oh! moan.
mourn, ye au - tumn winds, Oh! mourn, Oh! mourn, Oh! mourn.
sum - mer..... has fled
la - ment..... and mourn,
pp
moan, moan, moan, moan, moan, moan.
mourn, mourn, mourn, mourn, mourn, mourn.

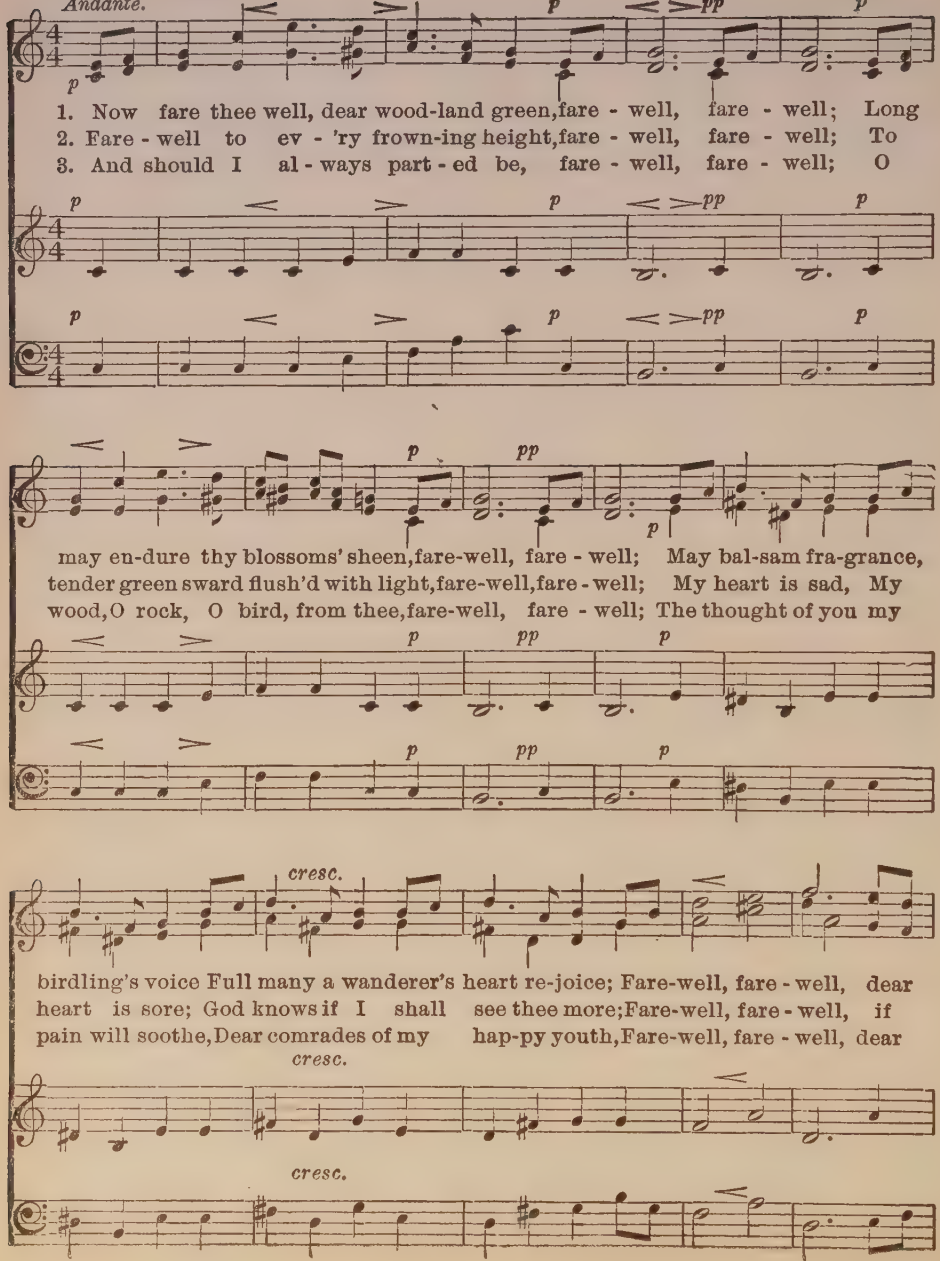
A Study.

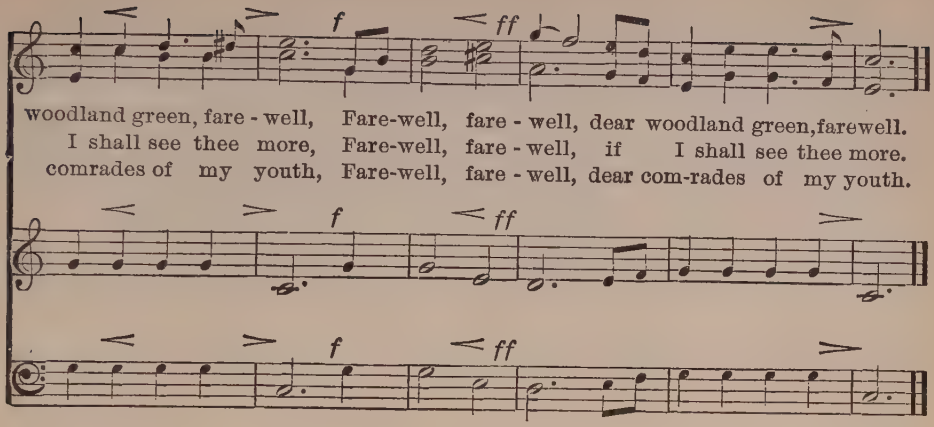


Farewell to the Woods.

From the German. Esser.

Andante.



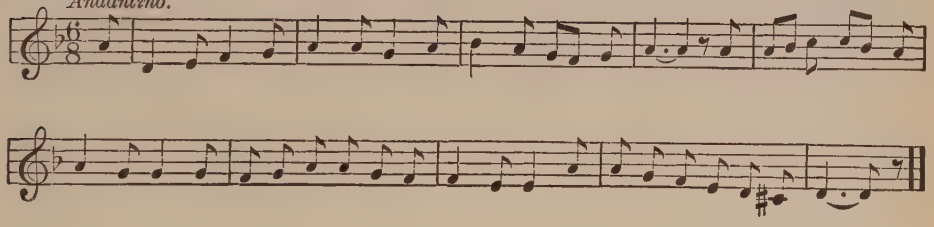


Studies.

I.

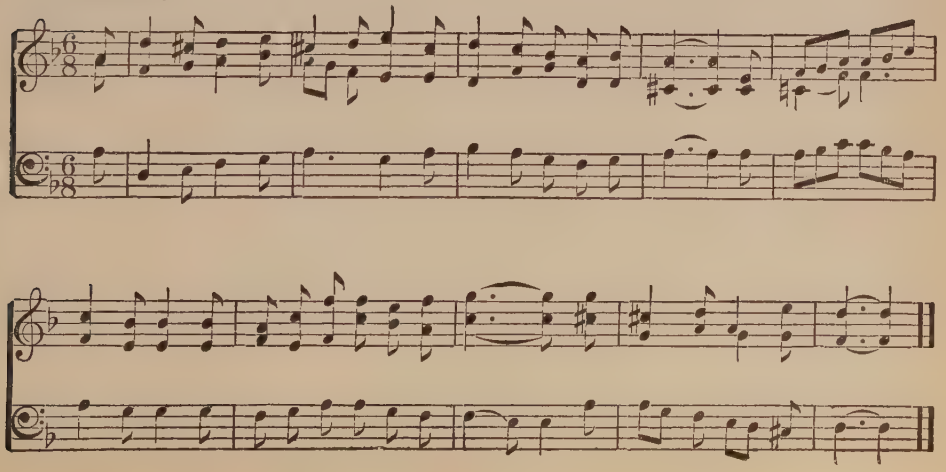
Andantino.

Reichardt.



II.

Andantino.



My Heart's in the Highlands.

Robert Burns. J. M. Courtney.

Vivace.

f

1. My heart's in the Highlands, my heart is not here; My heart's in the
2. Fare-well to the Highlands, farewell to the North, The birthplace of
3. Fare-well to the mountains, high-covered with snow; Farewell to the
4. My heart's in the Highlands, my heart is not here; My heart's in the

Vivace.

f

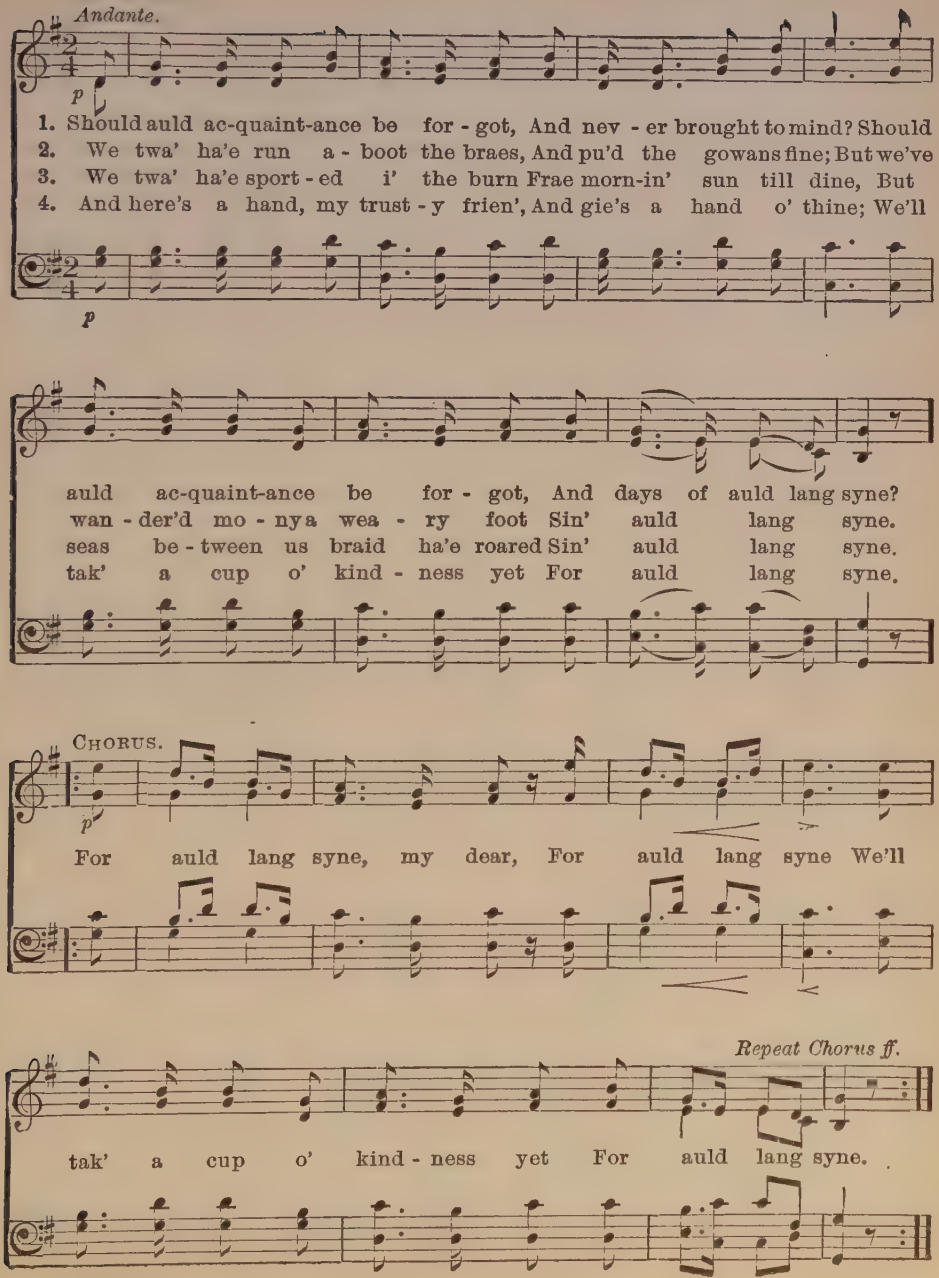
f

High - lands a-chas-ing the deer, A-chas-ing the wild deer and foll'wing the
val - or, the country of worth; Wher-ev - er I wan-der, wher-ev - er I
straths and green val-leys be-low; Fare-well to the for - ests and wild-hanging
High - lands a-chas-ing the deer, A-chas-ing the wild deer and foll'wing the

roe, My heart's in the Highlands wherever I go.
rove, The hills of the Highlands for-ev - er I love.
woods; Farewell to the tor-rents and loud-pouring floods.
roe, My heart's in the Highlands wherever I go.

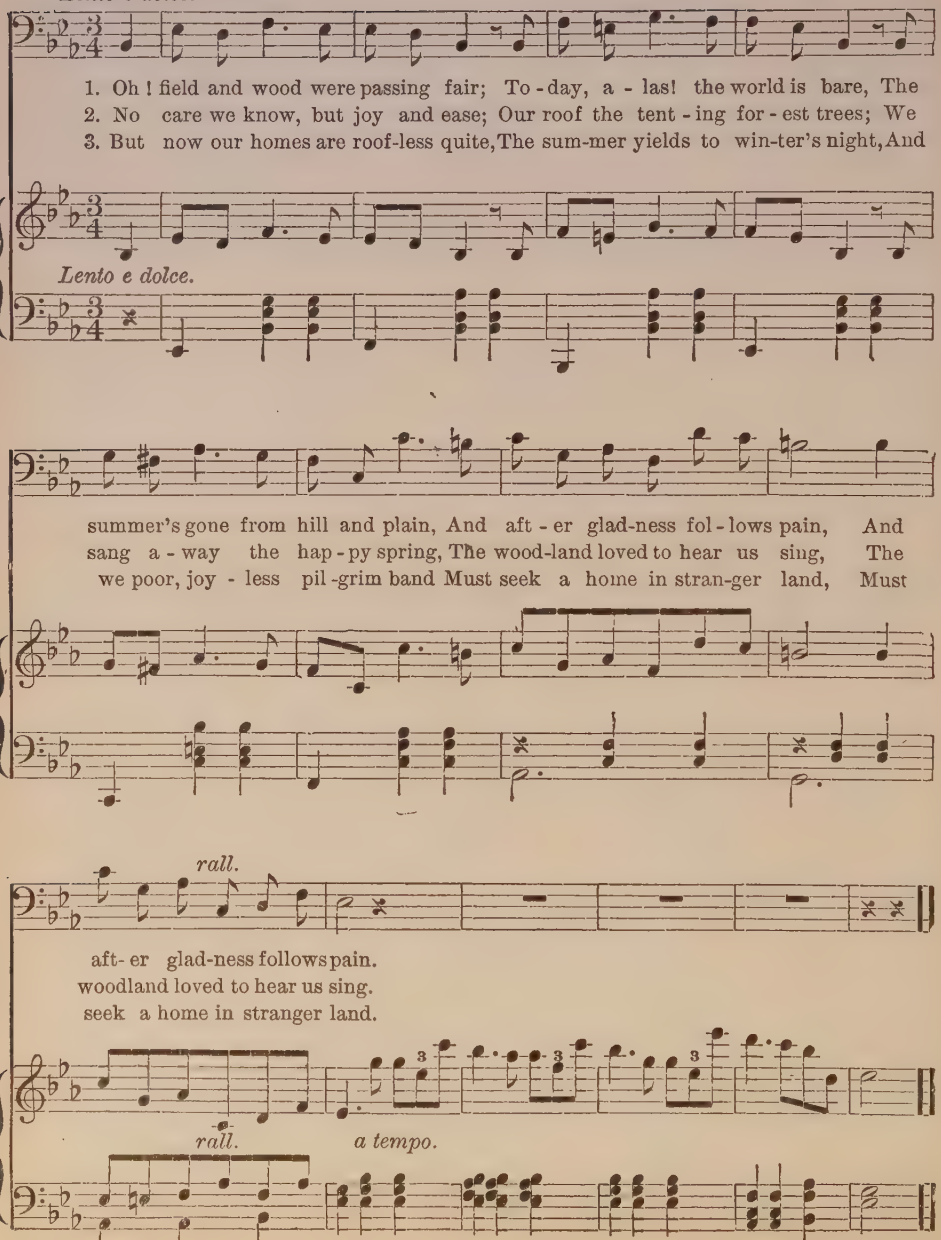
Robert Burns.

Andante.



Hoffman von Fallersleben. Graben-Hoffman.

Lento e dolce.



Snowflakes.

Frank Dempster Sherman.
By permission of Houghton, Mifflin & Co.

W. W. Gilchrist.

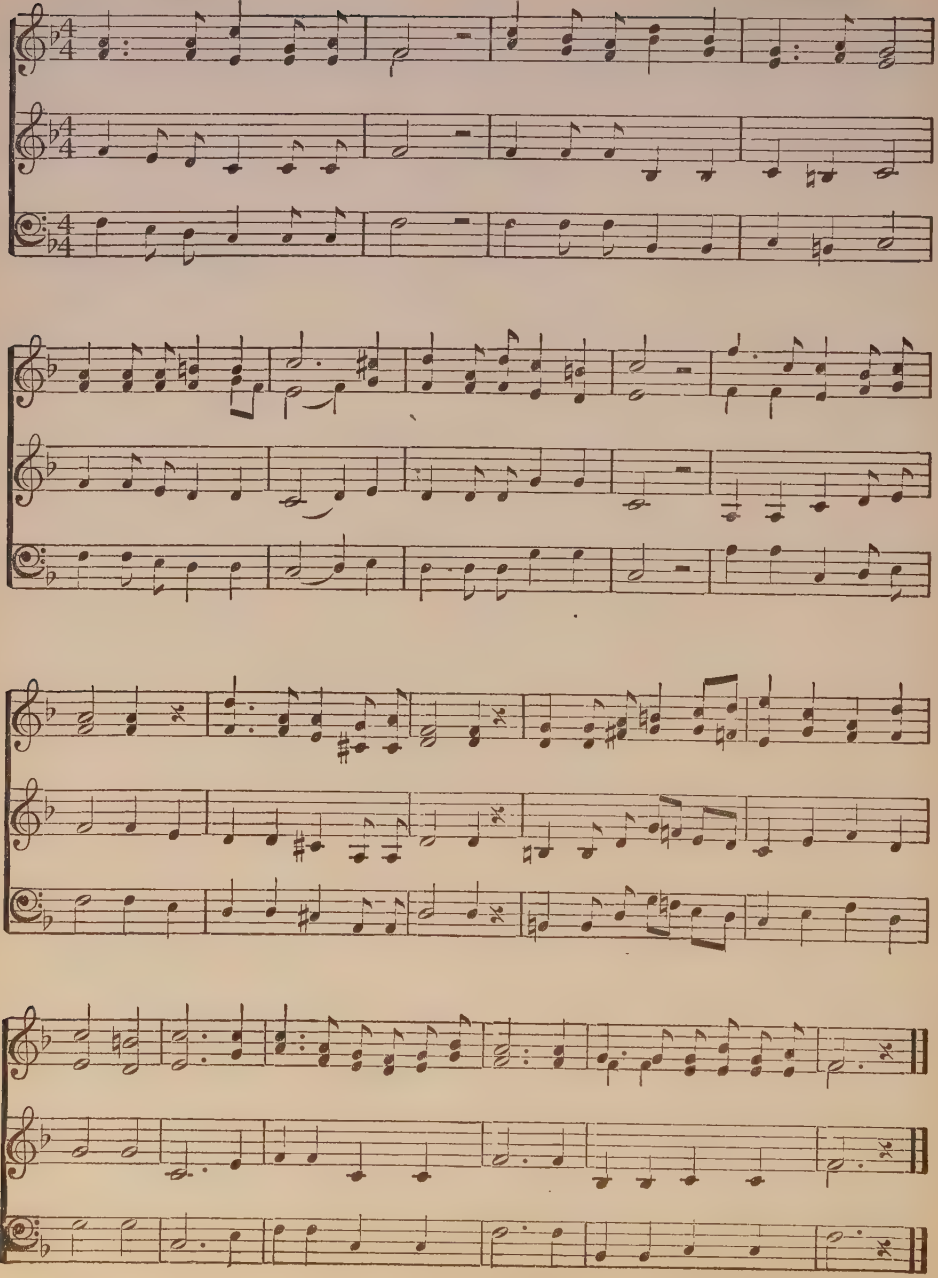
Allegro scherzando.

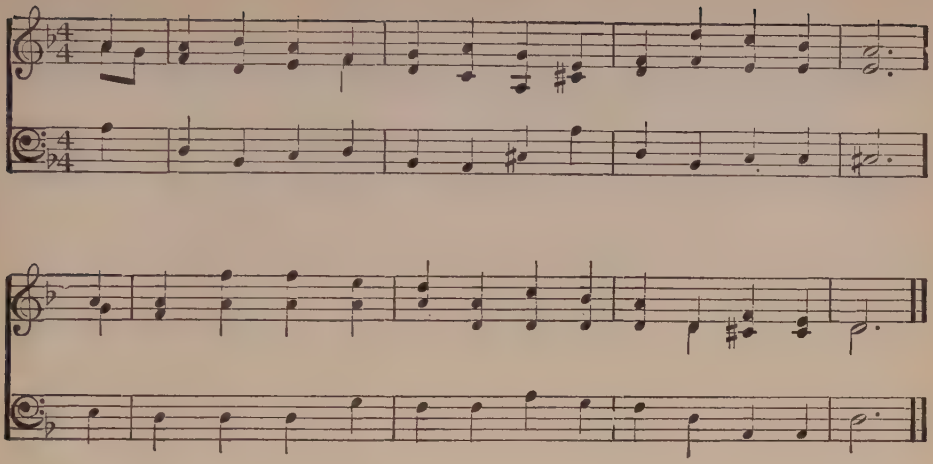


A Study.

Andante religioso.

Arr. from H. Wild.



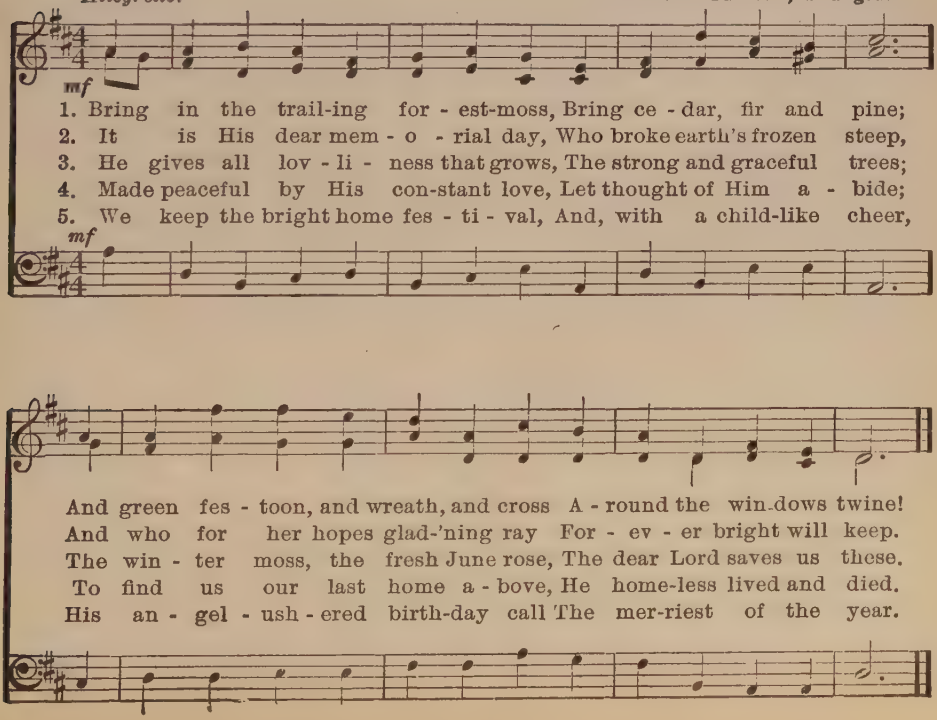


Christmas Hymn.

Lucy Larcom.

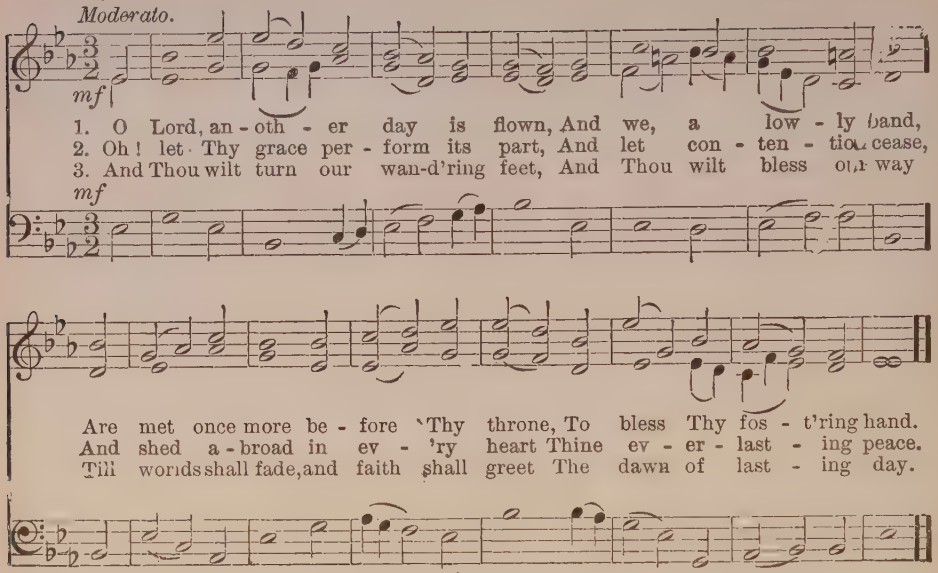
Allegretto.

Sir Arthur Sullivan, arranged.



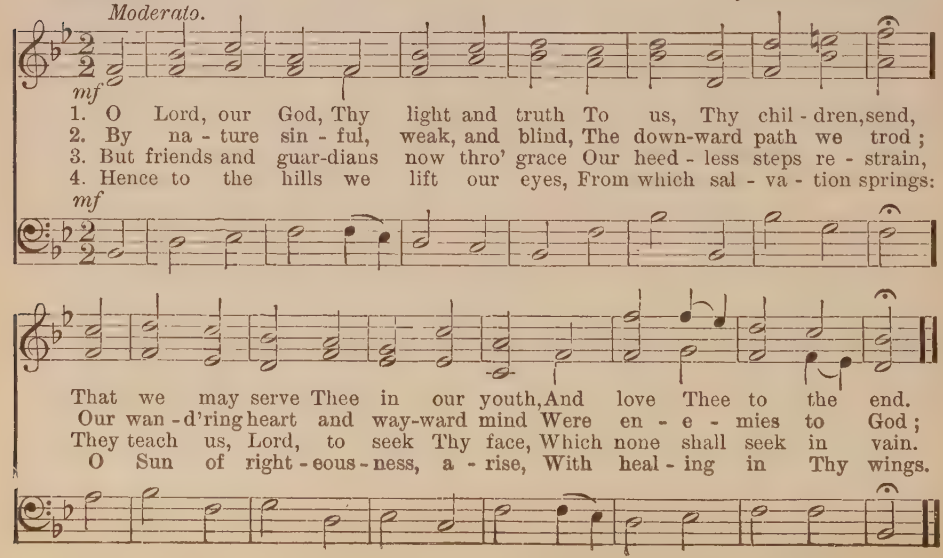
O Lord, Another Day is Flown.

Henry Kirke White. Isaac Smith



O Lord, Our God, Thy Light and Truth.

Montgomery. Jeremiah Clark.



Payne. Irish.

Moderato.

dolce. *cres.* *dim.* *cres.*

1. 'Mid pleasures and pal' - a - ces tho' we may roam, Be it ev - er so
2. An ex - ile from home, splen-dor daz - zles in vain; Oh! give me my
3. How sweet 'tis to sit 'neath a fond fa-ther's smile, And the cares of a
4. To thee I'll re - turn, o - ver - bur-den'd with care; The heart's dear - est

dolce. *cres.* *dim.* *p* *cres.*

dim. *dim.*

hum - ble, there's no place like home. A charm from the skies seems to
low - ly thatch'd cot - tage a - gain; The birds sing - ing gai - ly, that
moth - er to soothe and be - guile! Let oth - ers de - light 'mid new
sol - ace will smile on me there; No more from that cot - tage a -

dim. *mf* *dim.*

dim.

hal - low us there, Which, seek thro' the world, is not met with else-where;
come at my call, Give me them with the peace of mind dear - er than all.
pleasures to roam, But give me, oh! give me the pleasures of home.
gain will I roam,—Be it ev - er so hum - ble, there's no place like home.

dim.

cres. *dim.*

Home, home, sweet, sweet home! There's no place like home, There's no place like home!

cres. *mf* *dim.*

Good Night.

Nägeli.

Andantino, con espressione.



Isle of Beauty.*

Thomas Haynes Bayly. Irish Folksong.

Andante.

p

1. { Shades of eve - ning, close not o'er us, Leave our lone - ly bark a - while!
 { Morn, a - las! will not re-store us Yon - der dim and dis - tant Isle:
2. { 'Tis the hour when hap - py fa - ces Smile a - round the ta - per's light;
 { Who will fill our va - cant pla - ces? Who will sing our songs to - night?
3. { When the waves are round us breaking, As I pace the deck a - lone,
 { And my eye in vain is seek - ing Some green leaf to rest up - on;

p *cres.* *rit.*

Still my fan - cy can dis - cov - er Sun - ny spots where friends may dwell;
Thro' the mist that floats a - bove us, Faint - ly sounds the ves - per bell,
What would I not give to wan - der Where my old com - pan - ions dwell?

p *cres.* *rit.*

a tempo.

Dark - er shad - ows round us hov - er, Isle of Beau - ty, Fare thee well!
Like a voice from those who love us, Breathing fond - ly, "Fare thee well!"
Ab - sence makes the heart grow fond - er — Isle of Beau - ty, Fare thee well!

a tempo.

* May be sung as a unison song.

A Study.

III. *Andante marcato.* F. L. Schubert.

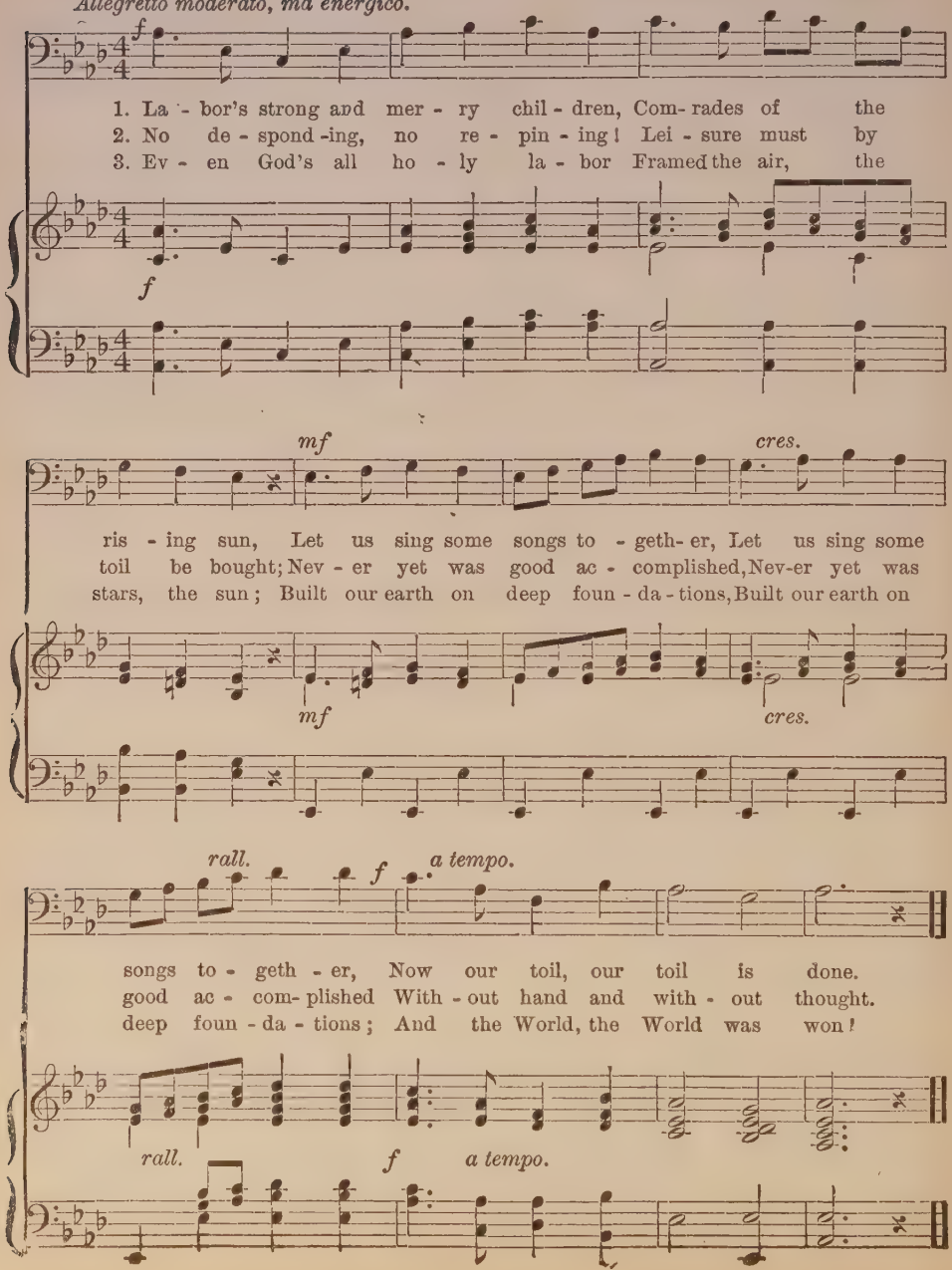


Song After Labor.

BASS UNISON SONG.

B. Cornwall. Arranged from J. F. Reichardt.

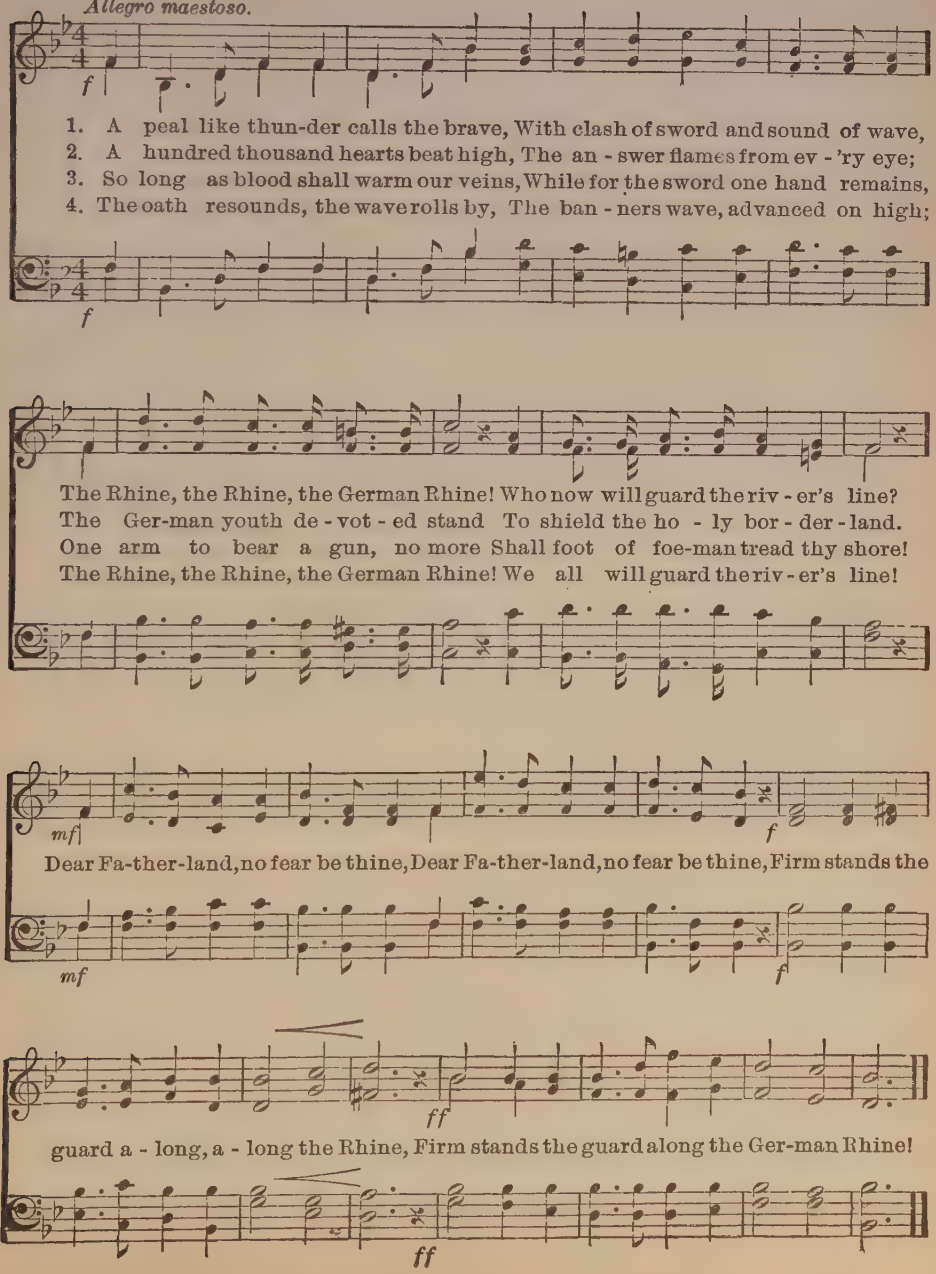
Allegretto moderato, ma energico.



The Watch on the Rhine.

Max Schneckenberger. **Wilhelm.**

Allegro maestoso.

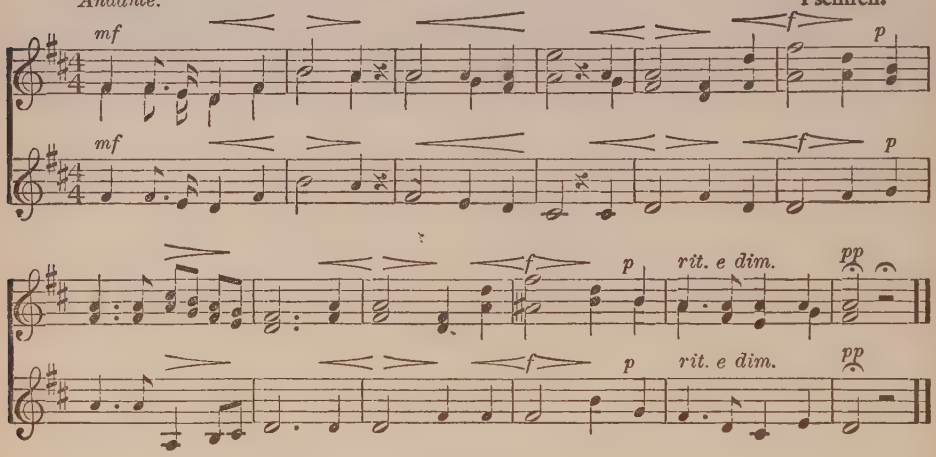


I.



II.

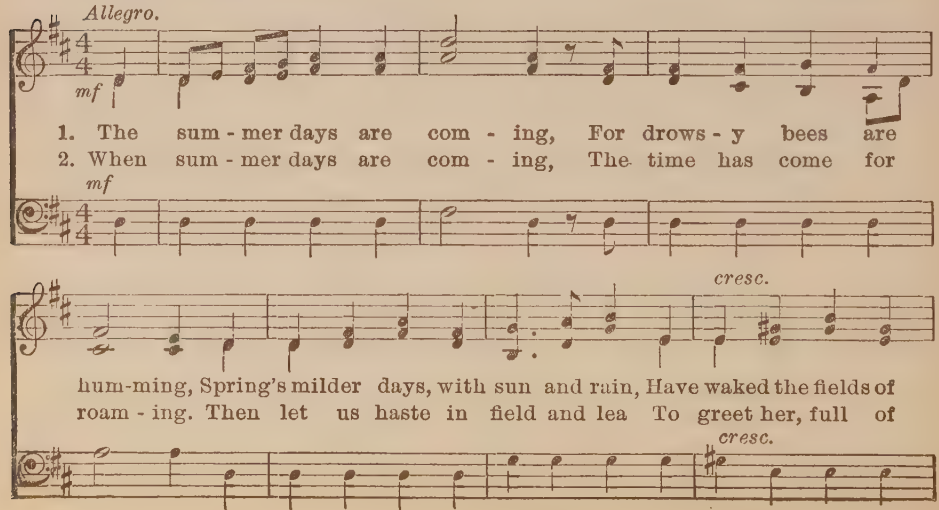
Andante. Tschirch.

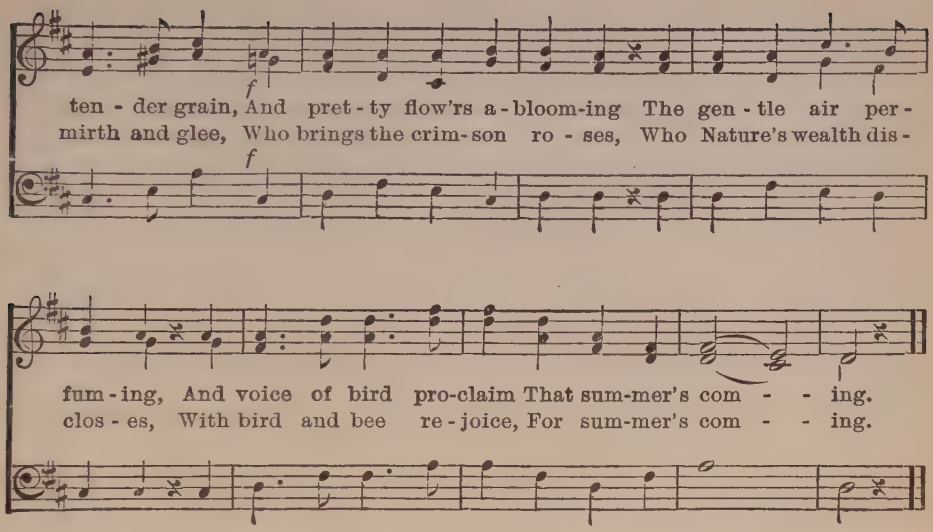


The Summer Days are Coming.

Translated from the German. R. Schalm.

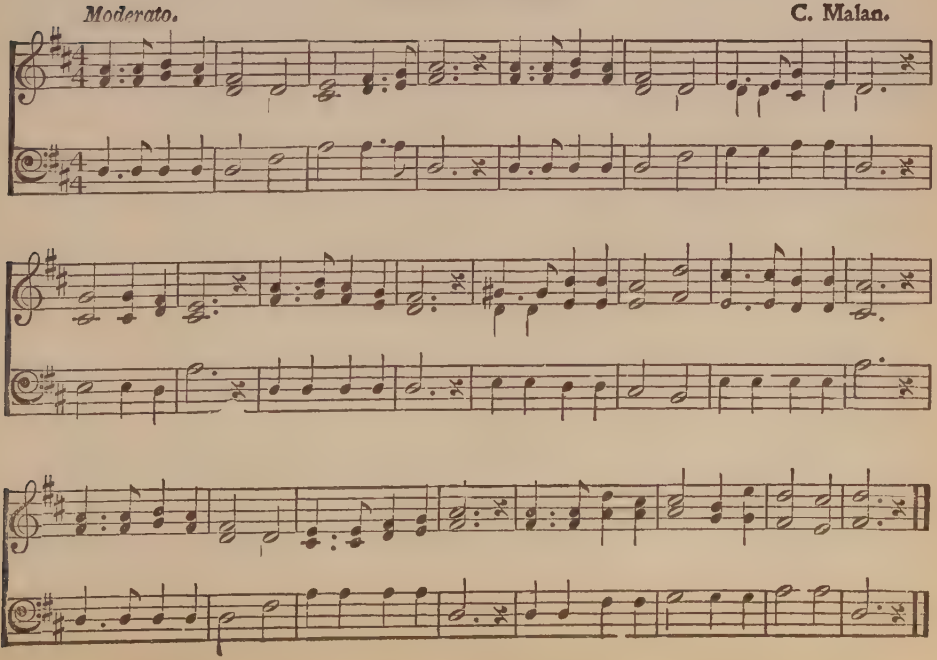
Allegro.





A Study.

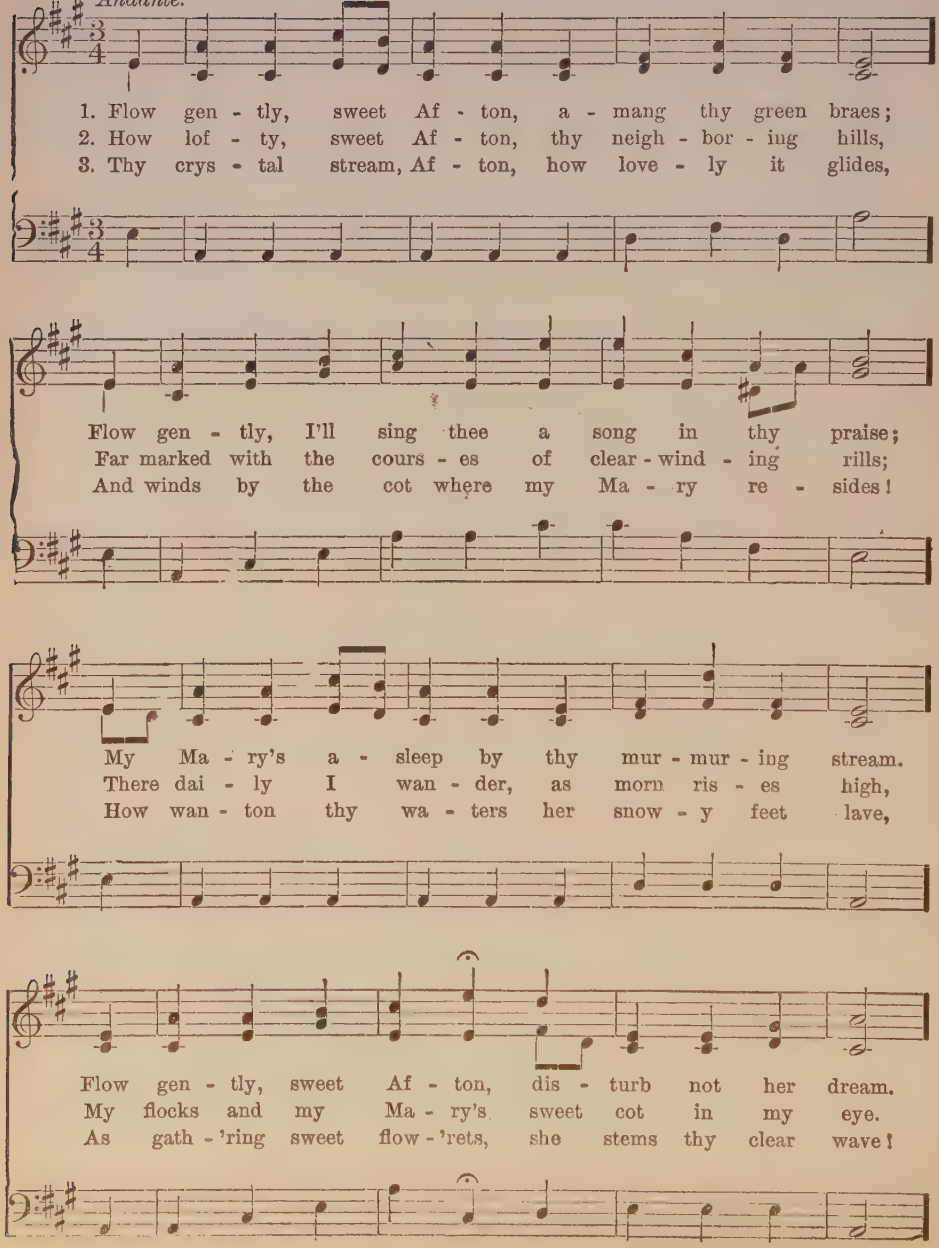
EVENING HYMN.

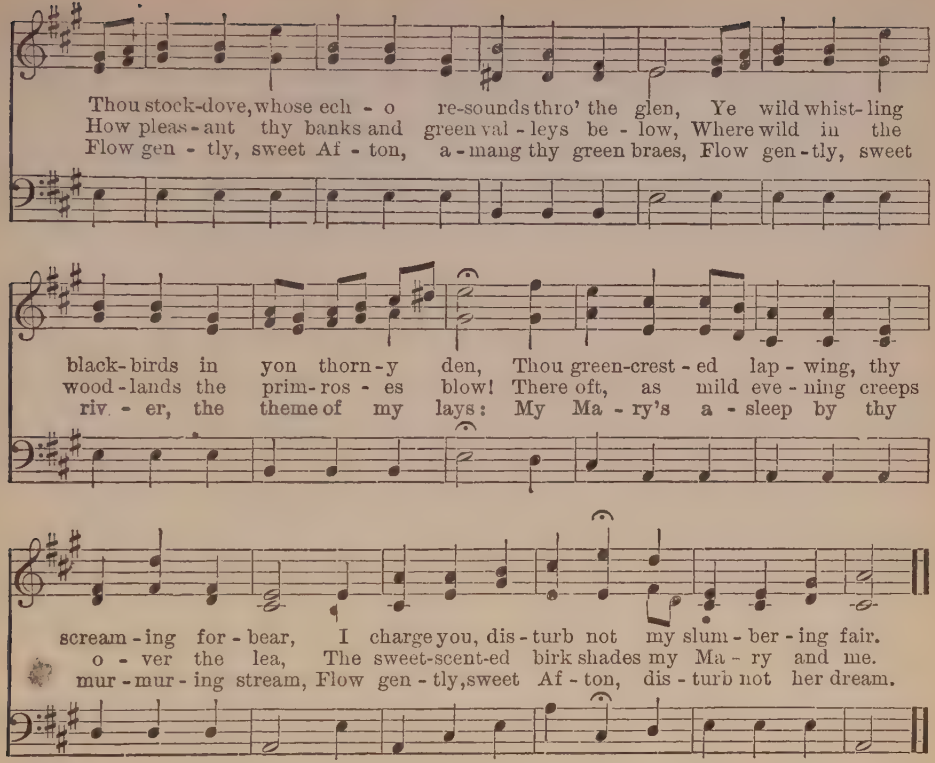


Flow Gently, Sweet Afton.

Robert Burns. J. E. Spilman.

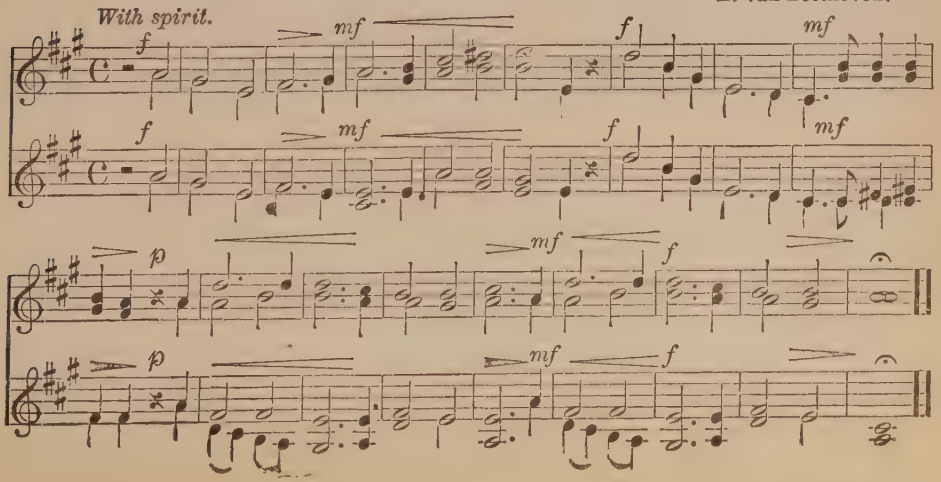
Andante.





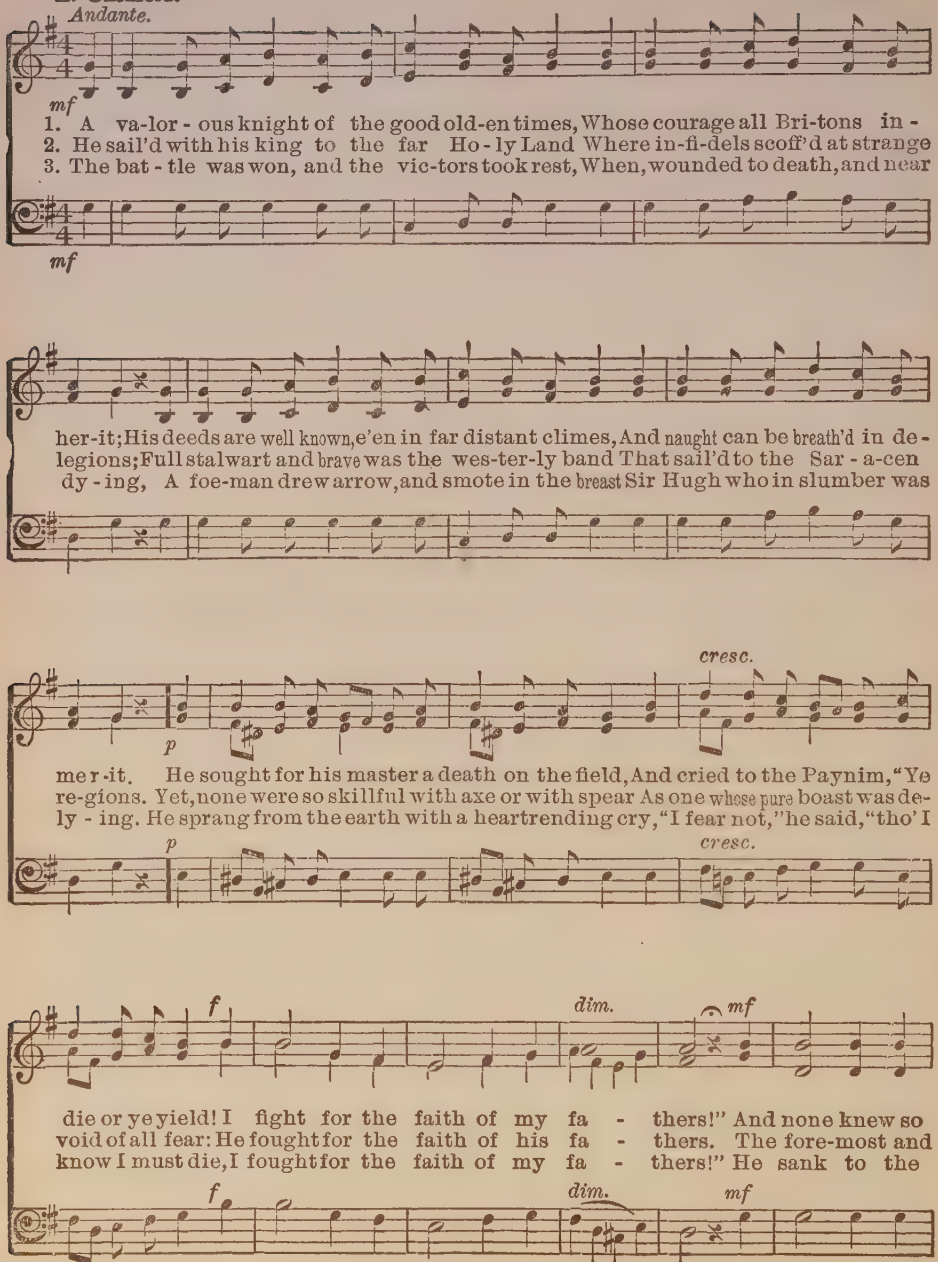
A Song.

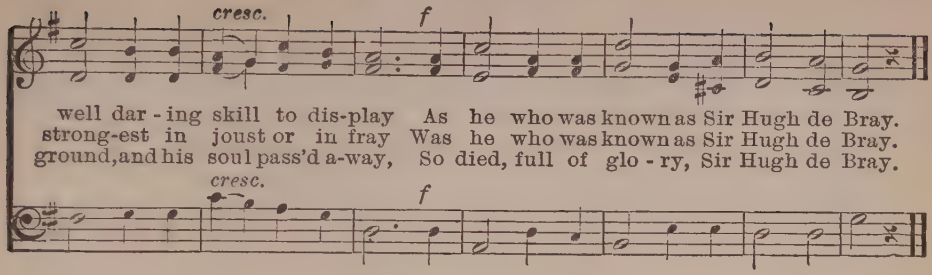
L. van Beethoven.



Sir Hugh de Bray.

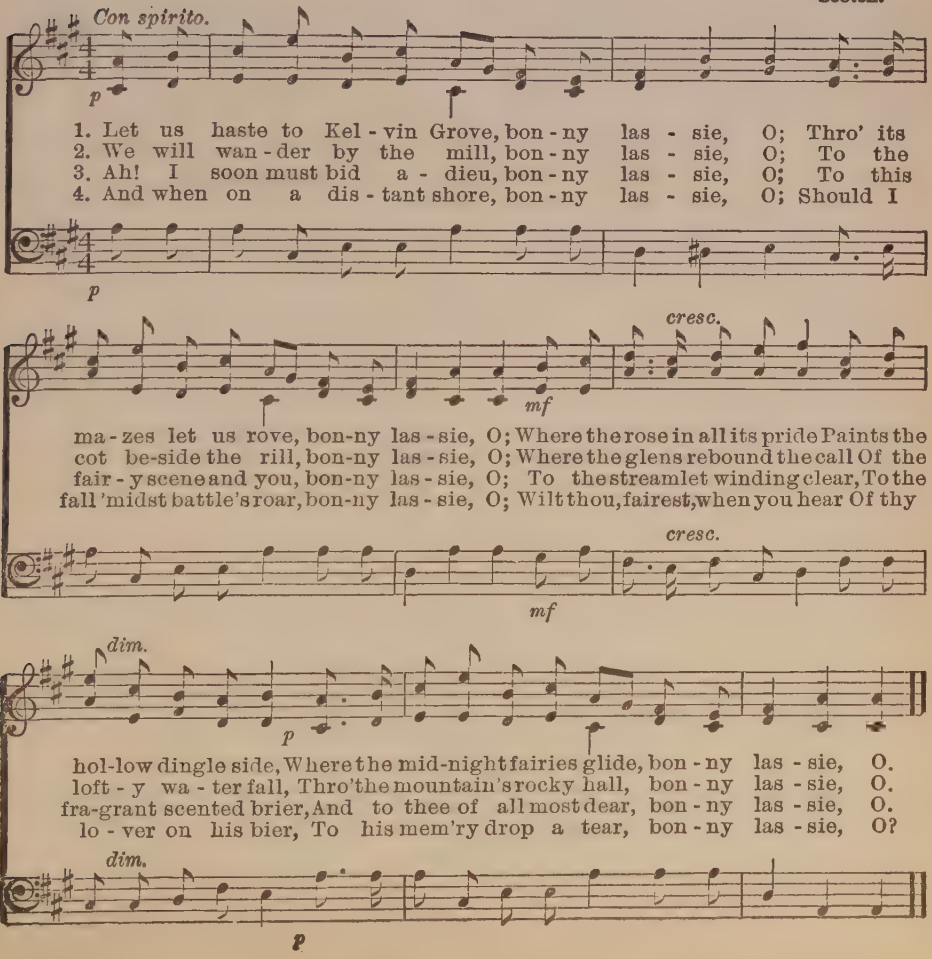
E. Oxenford. B. Klein.





Kelvin Grove.

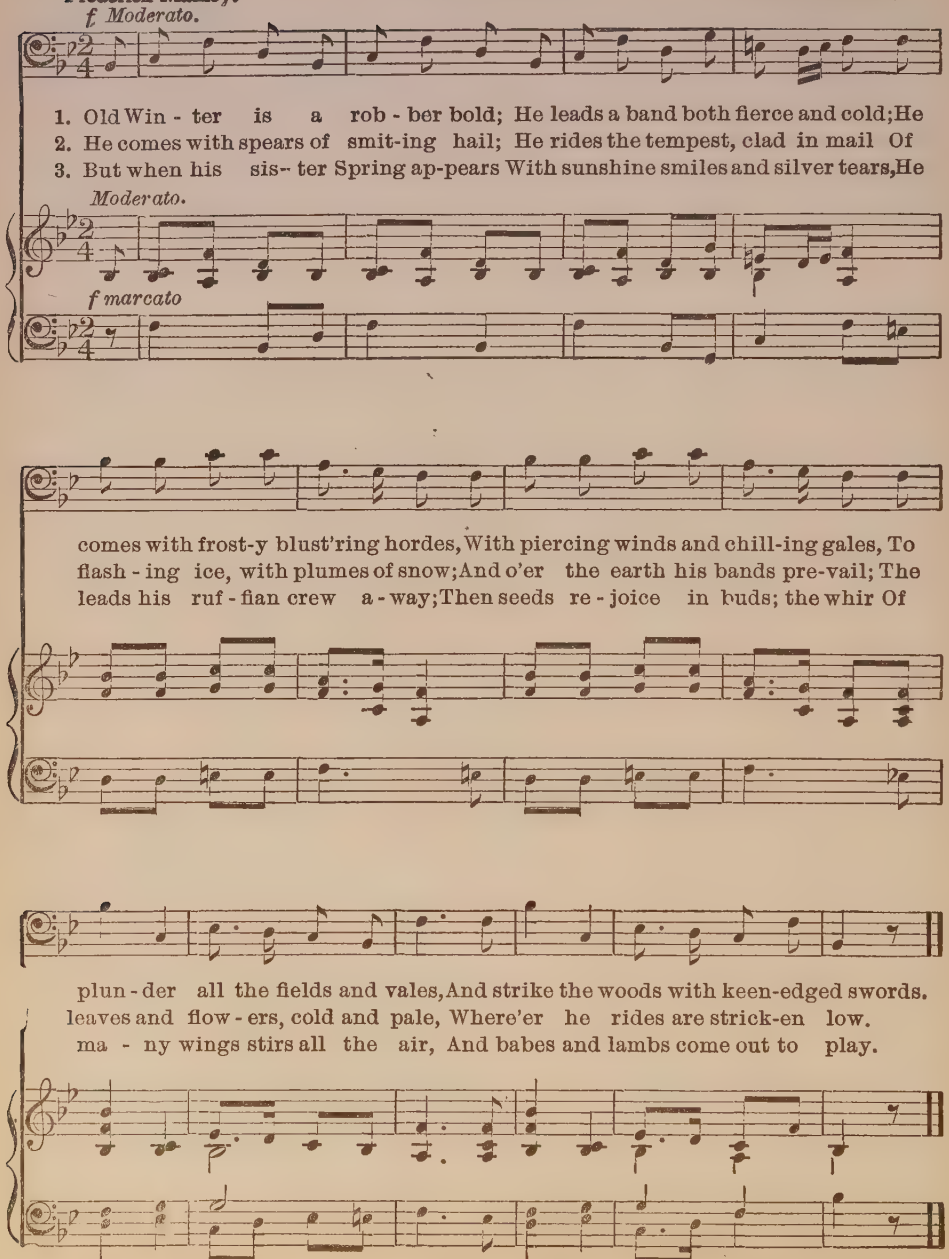
Scotch.



Old Winter.

FOR BASS VOICES.

Frederick Manley. Eleanor Smith.



Fairy Song.

T. Haynes Bayly. Laib.

Allegretto.



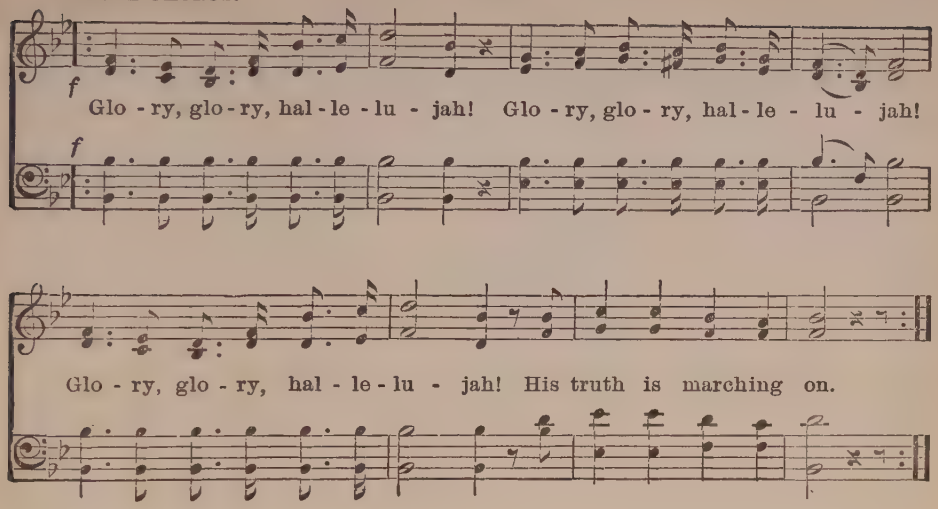
Battle Hymn of the Republic.

Julia Ward Howe.

Andante.

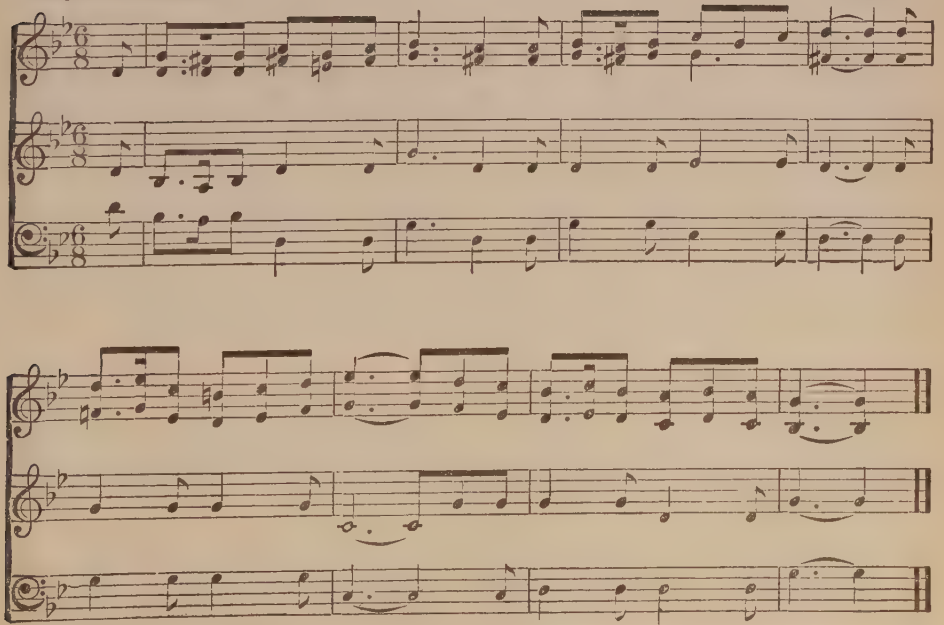


FULL CHORUS.



A Study.

Key of G MINOR. Zelter.

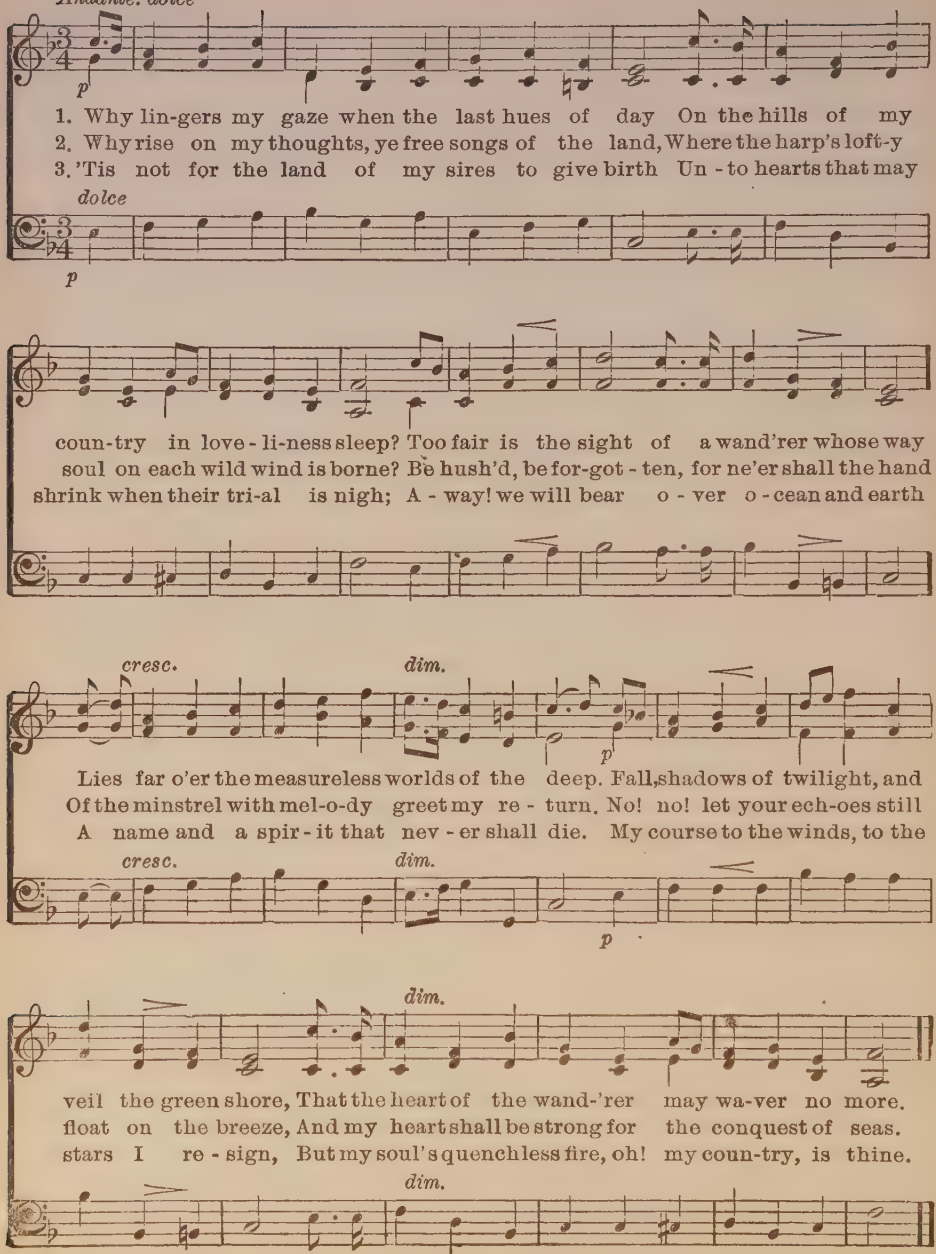


NOTE.—The above is a three-part study, either the Bass or the Lower Alto may be sung.

Why Lingers My Gaze?

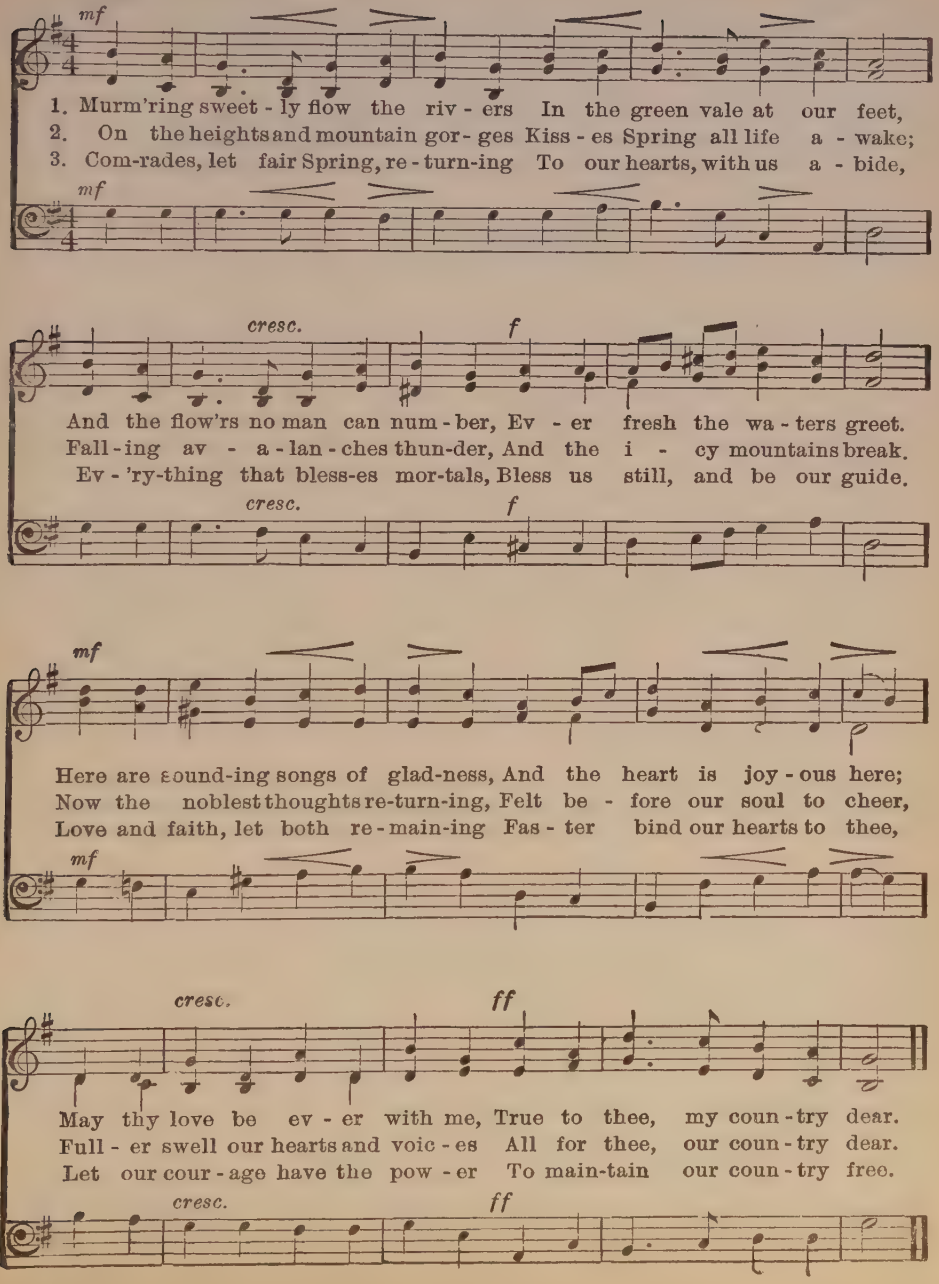
Hemans. Welsh.

Andante. dolce



Translated from the German. B. Klein.

Vivace.



Tenting on the Old Camp Ground.

Used by arrangement with Oliver Ditson Company, owners of the copyright.

Walter Kittredge.

Andante.

mf

1. We're tent-ing to-night on the old camp ground, Give us a song to
2. We've been tent-ing to-night on the old camp ground, Thinking of days gone
3. We are tired of war on the old camp ground; Ma-ny are dead and
4. We've been fighting to-night on the old camp ground; Ma-ny are ly-ing

mf

cheer Our wea-ry hearts, a song of home And
by, Of the loved ones at home that gave us the hand, And the
gone Of the brave and true who've left their homes;
near, Some are dead, and some are dy-ing,

CHORUS.

mf

friends we love so dear.
tear that said "good-bye!"
Oth-ers been wounded long.
Ma-ny are in tears.

} Ma-ny are the hearts that are wea-ry to-night,

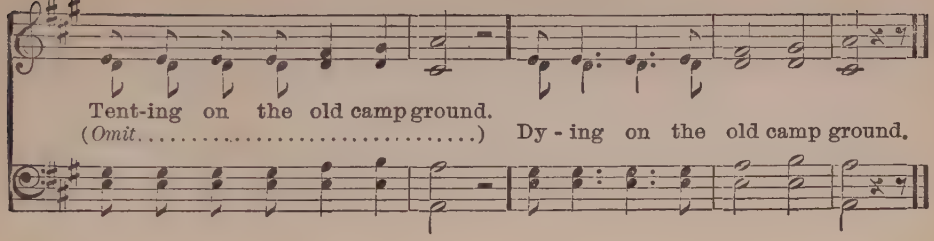
mf

Wish-ing for the war to cease, Ma-ny are the hearts looking for the right,

To see the dawn of peace. Tent-ing to-night, Tent-ing to-night,

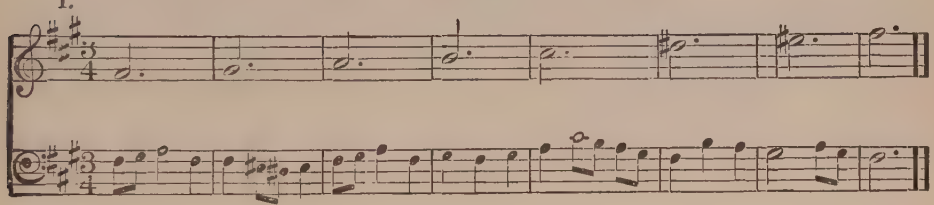
Tenting on the Old Camp Ground.

Last time ppp



Studies.

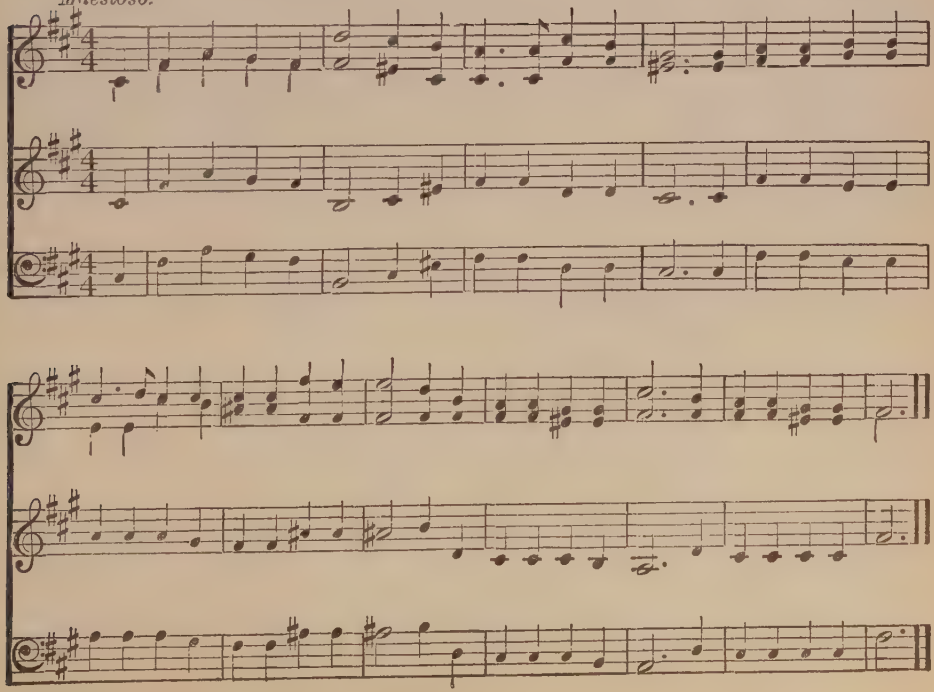
I.



II.

The Key of F SHARP MINOR. Arr. from Th. Hauptner.

Maestoso.

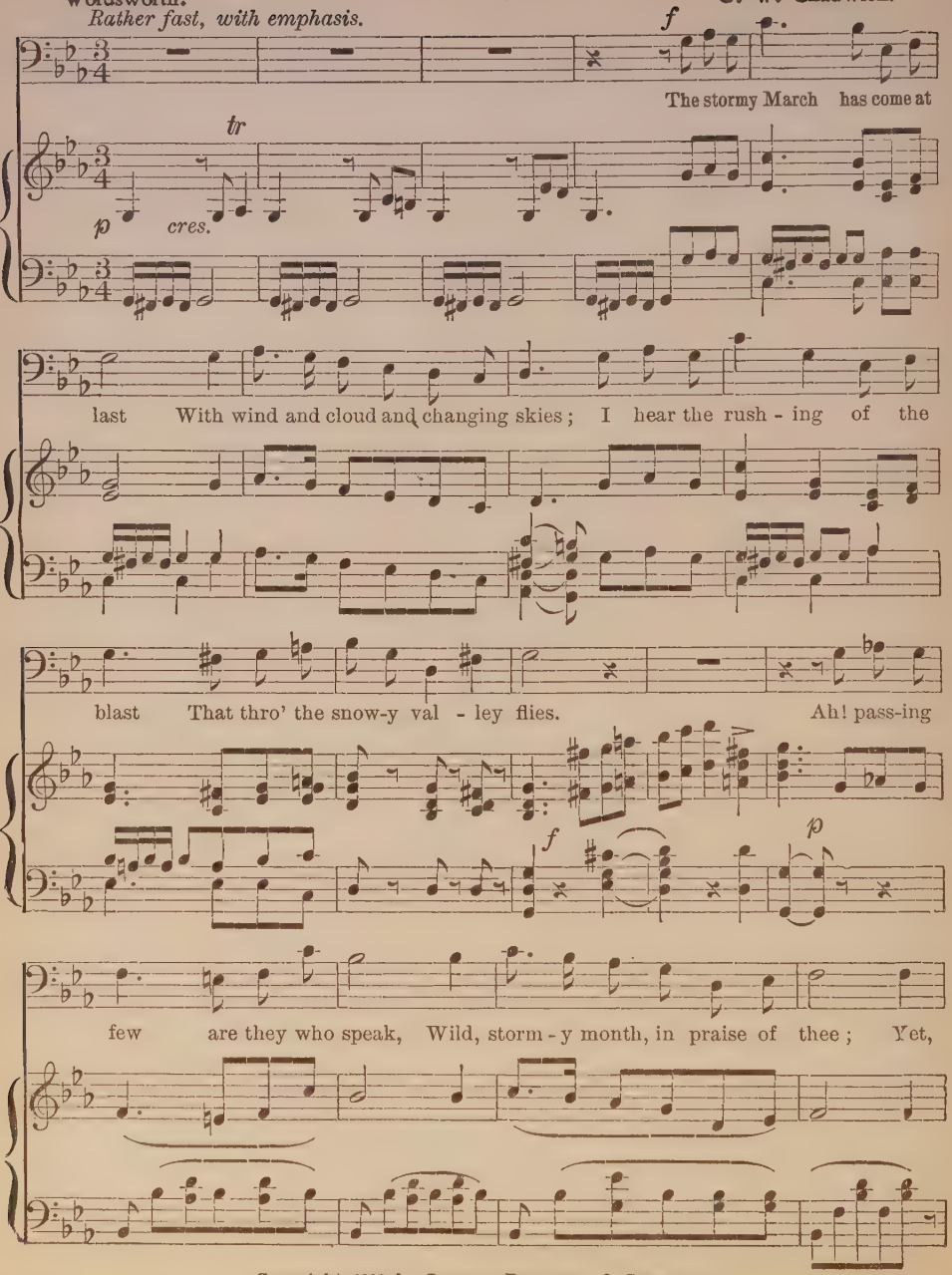


March.

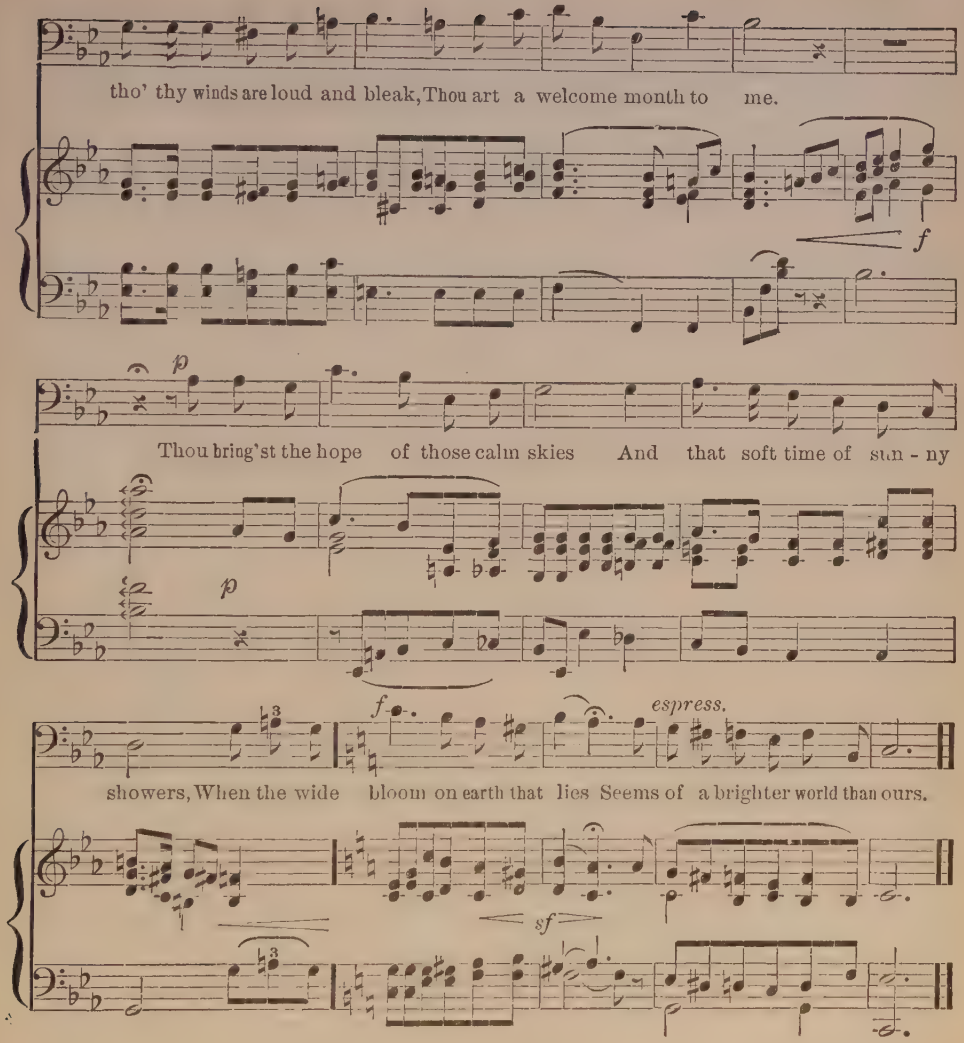
Wordsworth.

G. W. Chadwick.

Rather fast, with emphasis.



Copyright, 1903, by Silver, Burdett & Company.


tho' thy winds are loud and bleak, Thou art a welcome month to me.
f
p
Thou bring'st the hope of those calm skies And that soft time of sun - ny
p
f
espress.
showers, When the wide bloom on earth that lies Seems of a brighter world than ours.
sf

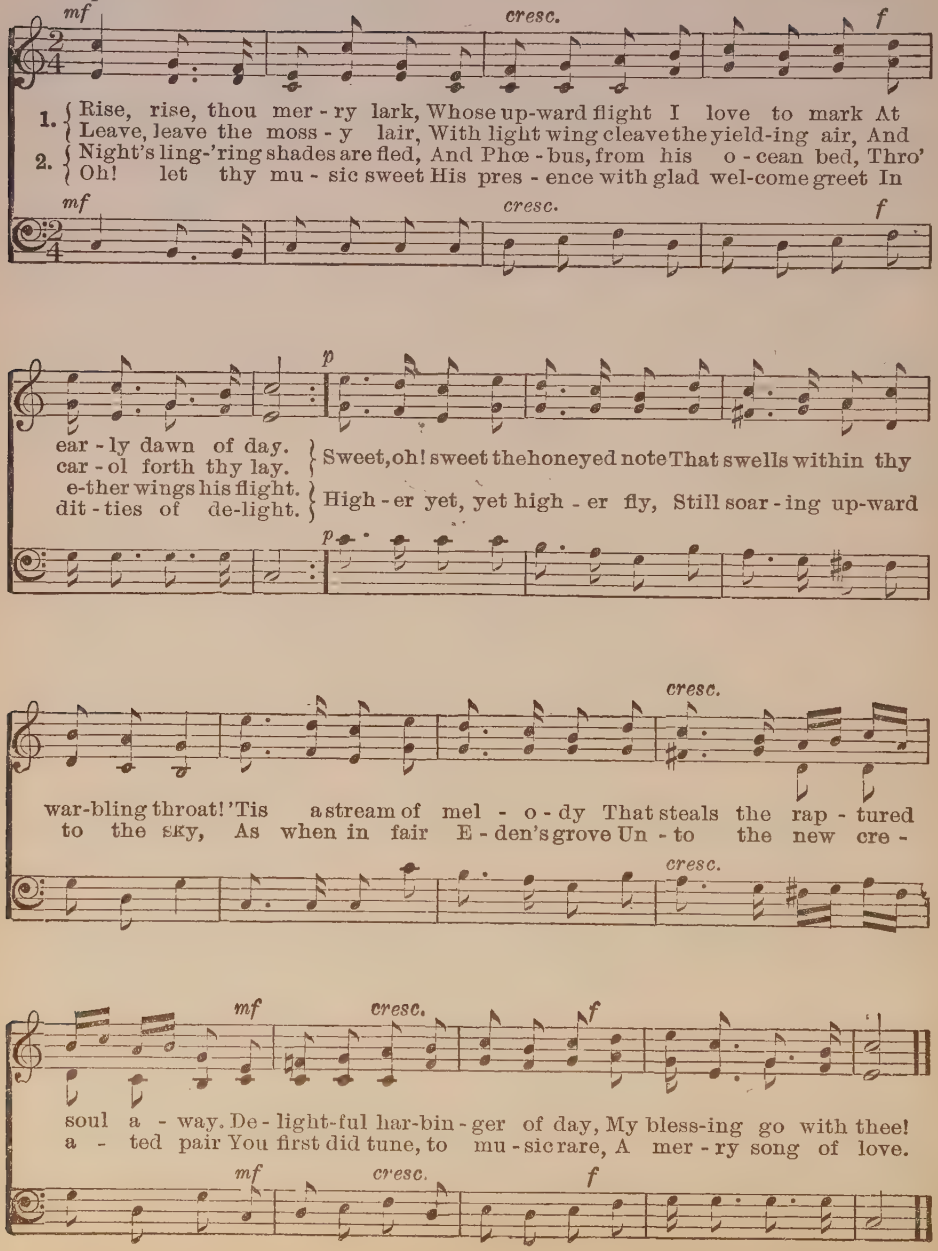
A Study.



The Rising of the Lark.

Welsh.

Con spirito.



Spring Time is Returning.

Maynard. **Welsh.**

Moderato. *cresc.*

mf

1. Spring-time is re - turn-ing, The win-ter cold and gray, With snow and nipping
 Birds sing in the branches Where budding leaves are seen, And ev - 'ry dus - ky
2. Soft - ly blows the south-wind a - long the hills and dales While mer-ri-ly brooks
 Flocks now leave the moun-tains, to browse a-round the fields, And crop the daint-y

cresc.

mf

dim. *p*

frost will soon have pass'd away; Now no more afar is heard the hunter's winding horn,
hedge is tinted o'er with green.

flow thro' all the sun-ny vales; Soon will maidens in the bowers seek the violets pale,
herbage coming spring-tide yields.

dim. *p*

And with care the farmer guards his fields at ear - ly morn; Spring-time is re -
Soon the hawthorn white with blossom will perfume the gale;

cresc. *cresc.* *dim.*

turning; the winter cold and gray, With snow and nipping frost will soon have pass'd away.

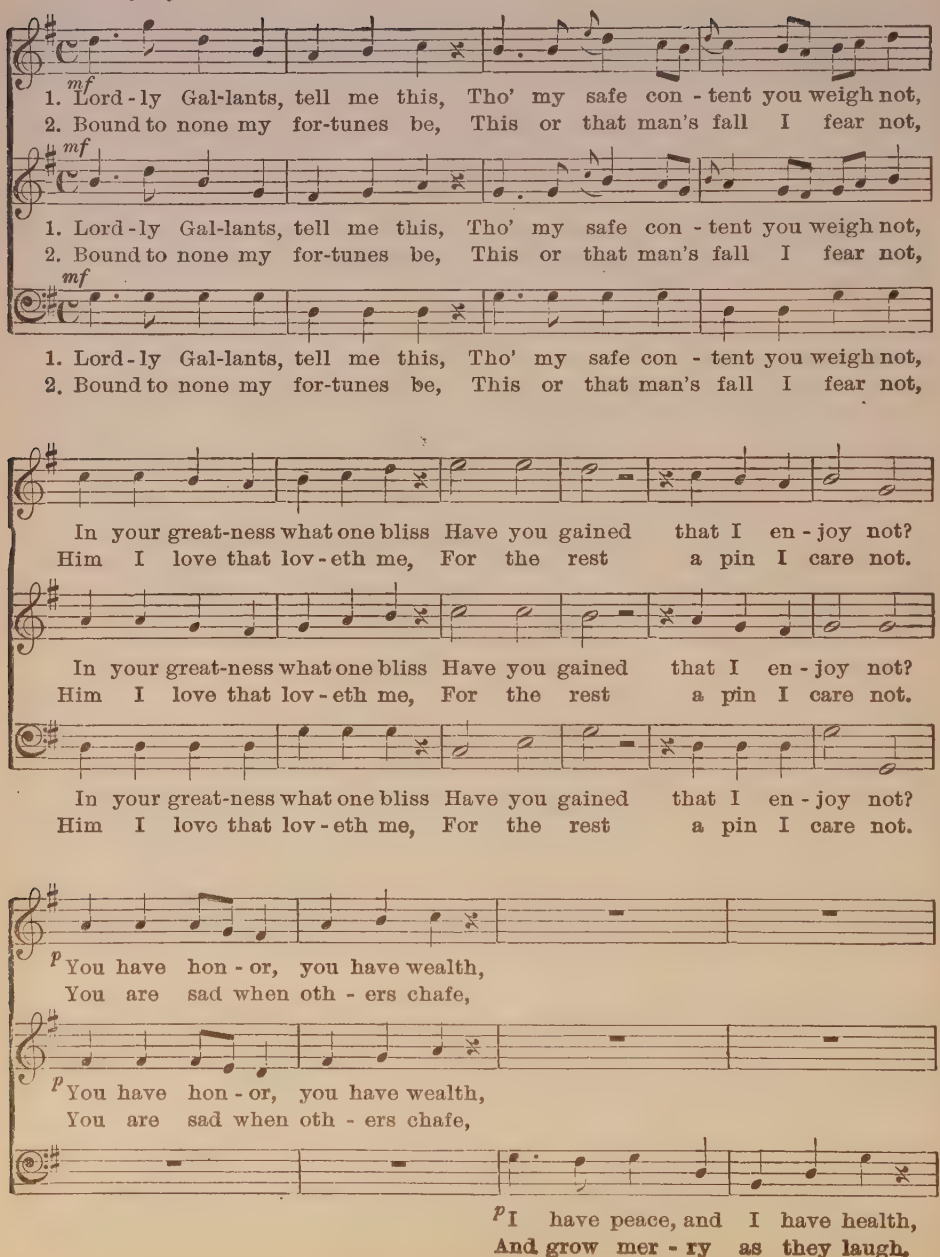
cresc. *cresc.* *dim.*

Lordly Gallants.

George Withers.

Cheerfully.

Dr. Callcott.




cresc.
All the day I mer - ry, mer - ry make, And at night no
I that hate it and am free, Laugh and weep as
cresc.
All the day I mer - ry, mer - ry make, And at night no
I that hate it and am free, Laugh and weep as
cresc.
All the day I mer - ry, mer - ry make, And at night no
I that hate it and am free, Laugh and weep as
mf
care I take, All the day I mer - ry, mer - ry make,
pleas - eth me, I that hate it and..... am..... free,
mf
care I take, All the day I mer - ry, mer - ry make,
pleas - eth me, I that hate it and..... am..... free,
mf
care I take, All the day I mer - ry, mer - ry make,
pleas - eth me, I that hate it and..... am..... free,
cresc.
f
And at night no care I take, And at night no care I take.
Laugh and weep as pleas-eth me, Laugh and weep as pleas - eth me.
cresc.
f
And at night no care I take, And at night no care I take.
Laugh and weep as pleas-eth me, Laugh and weep as pleas - eth me.
cresc.
f
And at night no care I take, And at night no care I take.
Laugh and weep as pleas - eth me, Laugh and weep as pleas - eth me.

Keller's American Hymn.

By permission of The Oliver Ditson Company.
Owners of Copyright.

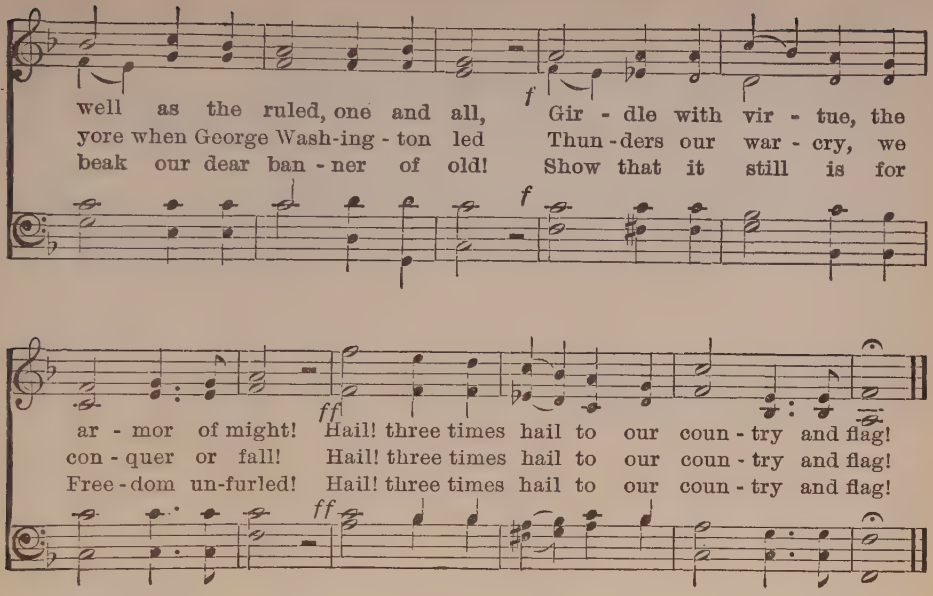
f Maestoso. M. Keller.

1. Speed our Re - pub - lic, O Fa - ther on high, Lead us in
2. Fore - most in bat - tle, for Free - dom to stand, We rush to
3. Rise up, proud ea - gle, rise up to the clouds, Spread thy broad

path - ways of jus - tice and right; Rul - ers as well as the
arms when a - roused by its call; Still as of yore when George
wings o'er this fair west - ern world! Fling from thy beak our dear

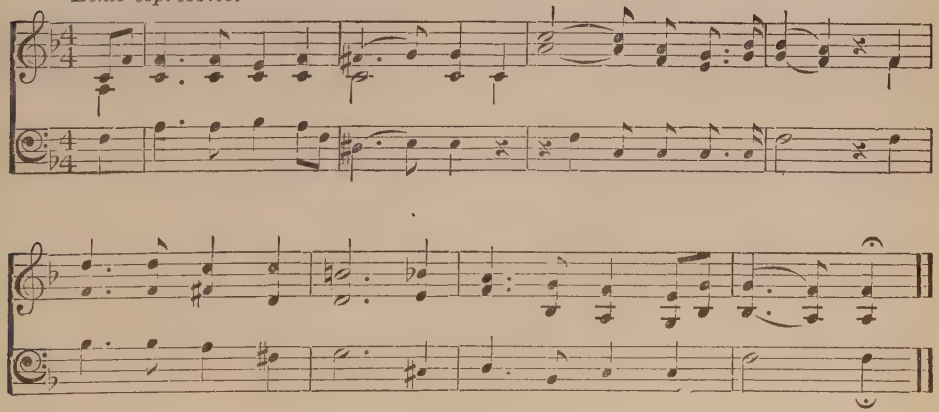
ruled, one and all, Gir - dle with vir - tue, the ar - mor of might!
Wash-ing - ton led Thun - ders our war - cry, we con - quer or fall!
ban - ner of old! Show that it still is for Free - dom un-furled!

Hail! three times hail to our coun - try and flag! Rul - ers as
Hail! three times hail to our coun - try and flag! Still as of
Hail! three times hail to our coun - try and flag! Fling from thy

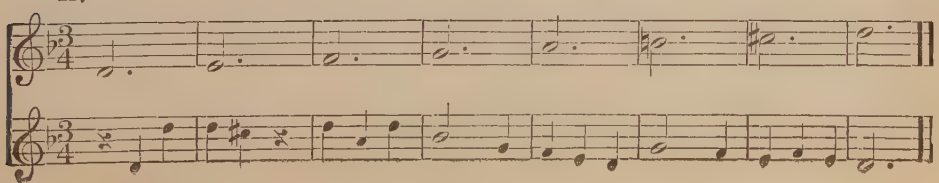


Studies.

I. *Lento espressivo.* Harder.



II.



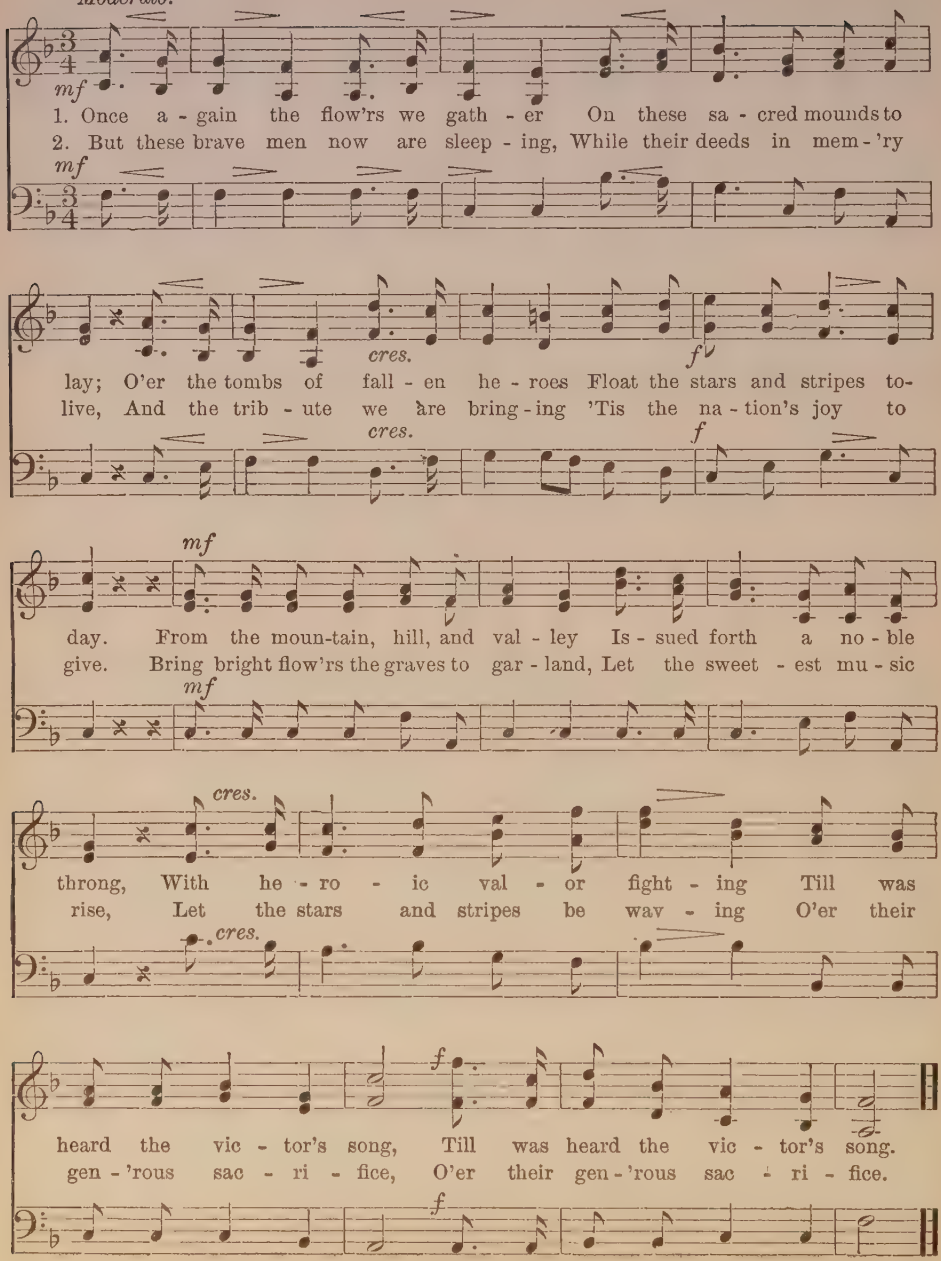
Flowers for the Brave.

E. W. Chapman.

By permission of Harper Bros.

Tschirch.

Moderato.



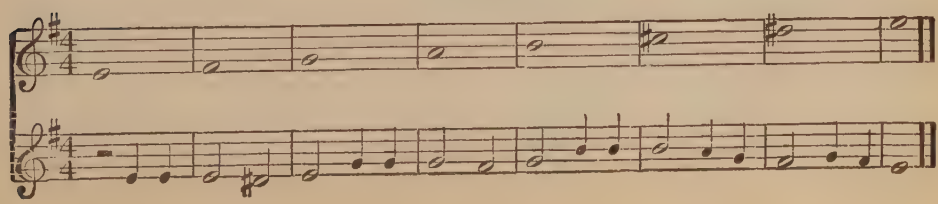
Amelia B. Welby.

By permission of Fords, Howard & Hulbert.

Graben-Hoffmann.



A Study.



Welcome, Wild Northeaster!

Charles Kingsley. George Jaspersen.

Allegro.

mf

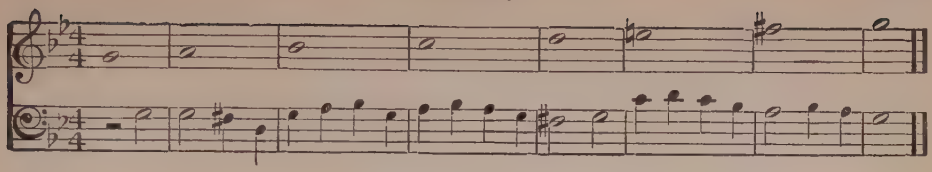
1. Welcome, wild North-east - er! Shame it is to see Odes to ev - 'ry zeph - yr, Ne'er a verse to thee. Wel-come, black North-east - er, O'er the German foam, O'er the Danish moorlands, From thy froz - en home.
2. Tired we are of sum - mer, Tired of gaud-y glare, Showers soft and stream-ing, Hot and breathless air. Tired of list-less dream-ing Thro' the la - zy day: Jov-ial wind of win-ter, Turn us out to play.

Studies.

I.

II. Key of G Minor. Reichardt.

Note.—The above study is for three voices, either the bass or lower alto may be sung.



Gypsy Song.

From the German. F. L. Schubert.

Andante.marcato

mf

1. 'Neath Spring's glad heav'n, thro' Autumn rain, In Summer's pleasure, in Win-ter's pain,
2. Where still in sunshine the greenwoods lie, 'Mid trees high-tow'ring to reach the sky,

mf

3. A - far in God's wide world to rove, A free as flies each fleet-winged dove,
4. They wander gai-ly till comes the night, Then dance and sing in the moon's soft light;

mf

Gyp-sies roam ev'rywhere, Blithesome and free from care.
Like deer, in bosk-y dell Gyp-sies delight to dwell. La, la, la, la,

This is the gyp-sies' joy, Pleasure without al - loy.
Then in a grass-y nest Each happy soul doth rest. La, la, la, la, la, la,

la, la, la, la, la, la, la, la, la, la, la, la.

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la.

Decoration Day.

George Howland. Flemish Folksong.

Andantino.

p dolce

1. Ten - der - ly bring-ing our flo - ral ob - la - tion, Strew we the
2. Free - ly their lives for the life of the na - tion, Gal - lant - ly
3. Scorning their coun-try's true birth-right to bar - ter, Life in the
 Wor - thi - er shrine than the grave of the mar - tyr, Free-dom seeks
 Where o'er their dust nev - er foe - man shall tri - umph, Safe in earth's
 Leav - ing be - hind them a death-less ex - am - ple; Peace-ful - ly

p dolce

mf

graves of the dear ones who gave
dy - ing the death of the brave
bal - ance they grudg'd not to lay.
not where her hom-age to pay.
bo - som en - fold - ed they rest,
sleep they the sleep of the blest.

Hal - lowed the ground where the
Faith in the right, at no
Let us, then, true to their

mf

dim. *p*

loved ones are sleep-ing, Sacred the hour when a - bove them we tread, While in our
dan-ger to fal - ter, Precious in-her - it-ance thus to bequeath; Where finds re-
mem-o - ries meet-ing, Rich in the free-dom they died to make ours, O - ver their

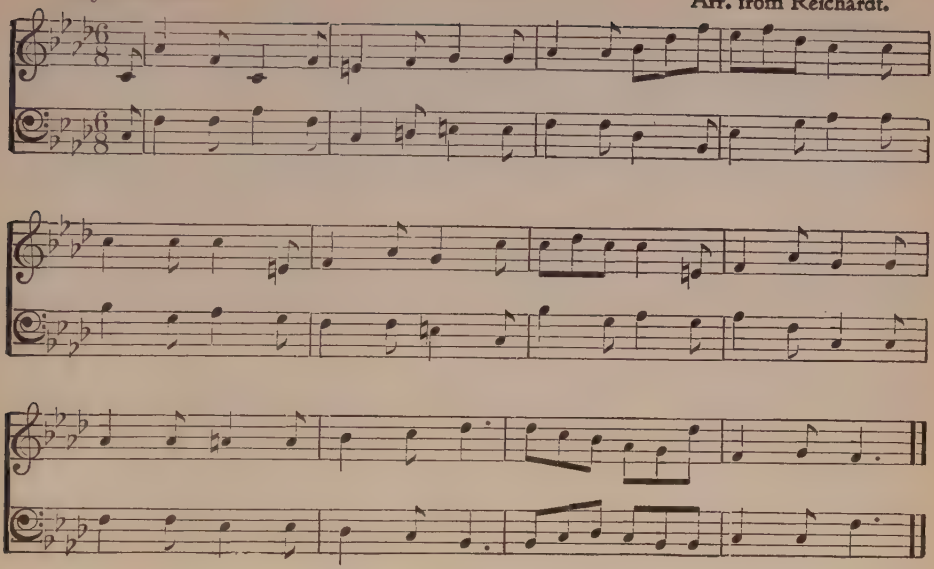
dim. *p*

hearts their sweet mem-o-ries keeping, Come we to hon - or the glo - ri - ous dead.
li-gion a ho - li - er altar Than the green graves, with her garlands to wreathe?
graves while their virtues re-peat-ing, Ten-der - ly, lov-ing-ly strew them with flow'rs!

A Study.

Key of F Minor.

Arr. from Reichardt.

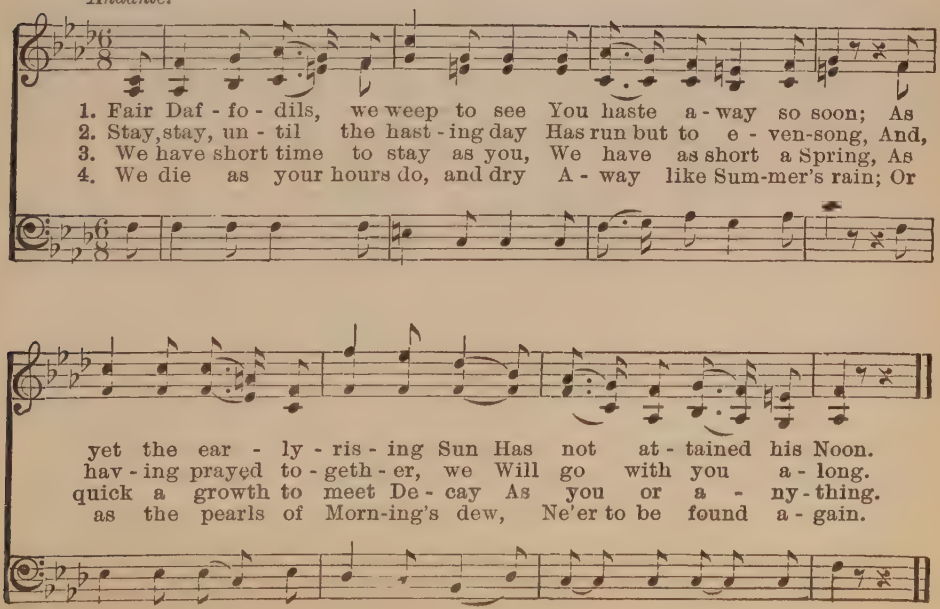


Daffodils.

Robert Herrick.

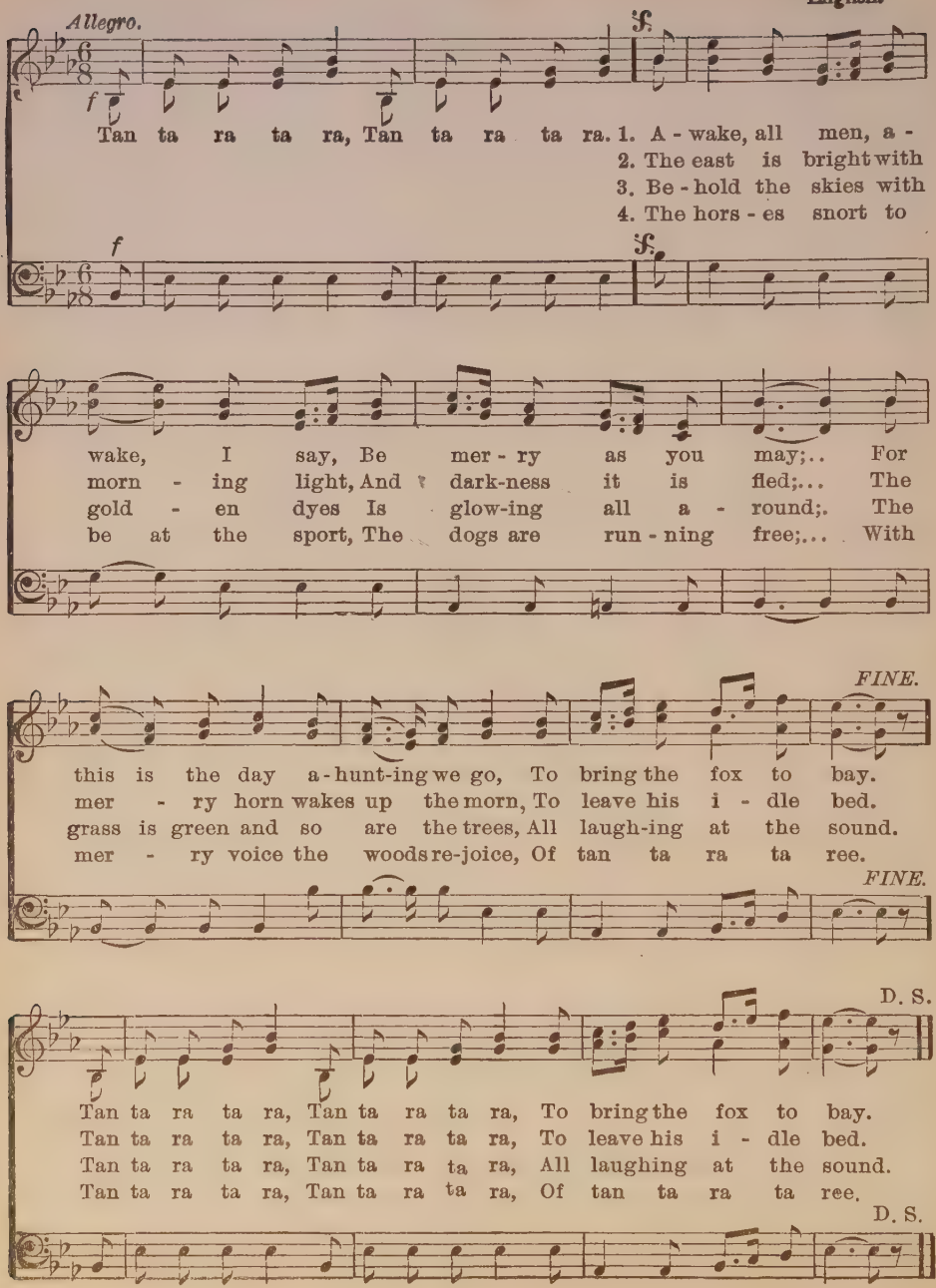
German.

Andante.

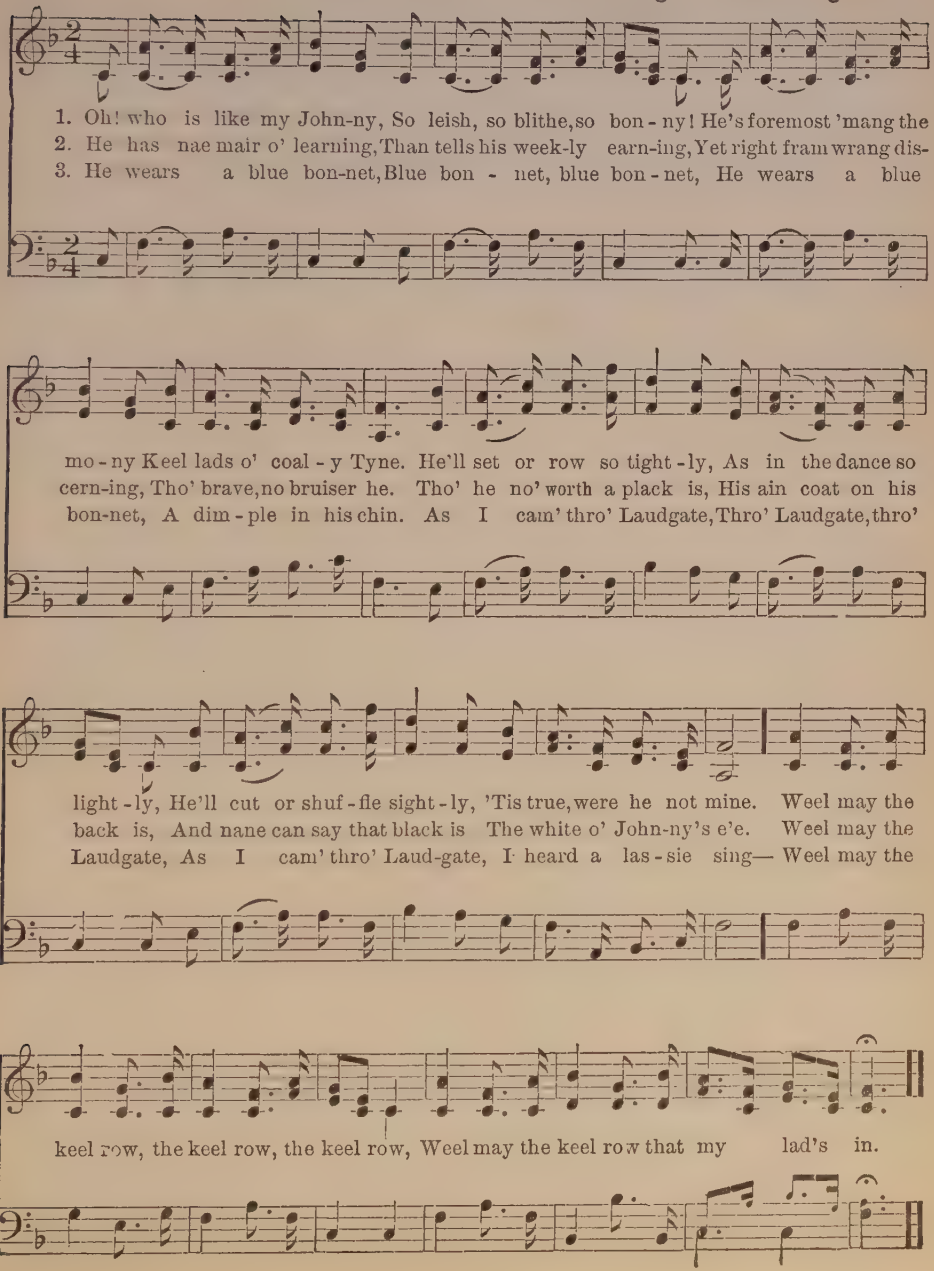


The Fox Hunt.

English.

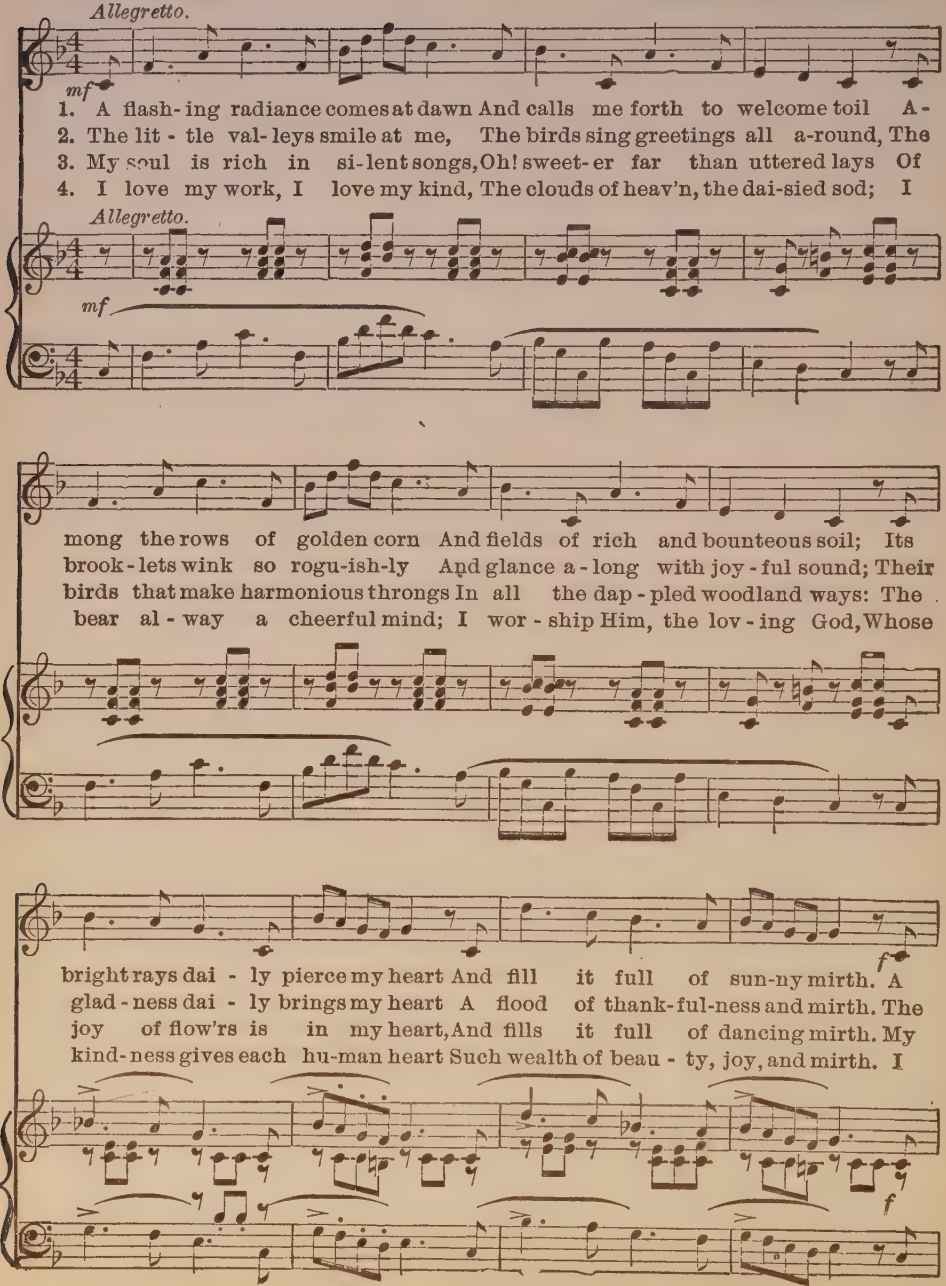


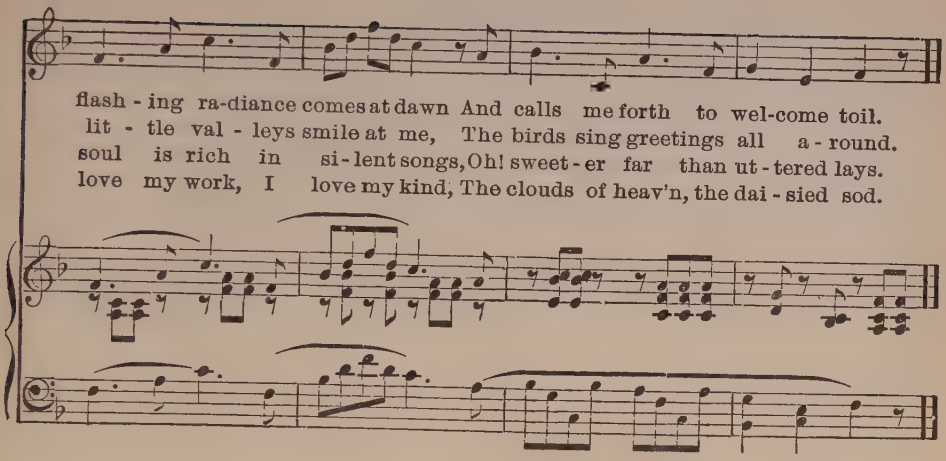
Folksong of Northern England.



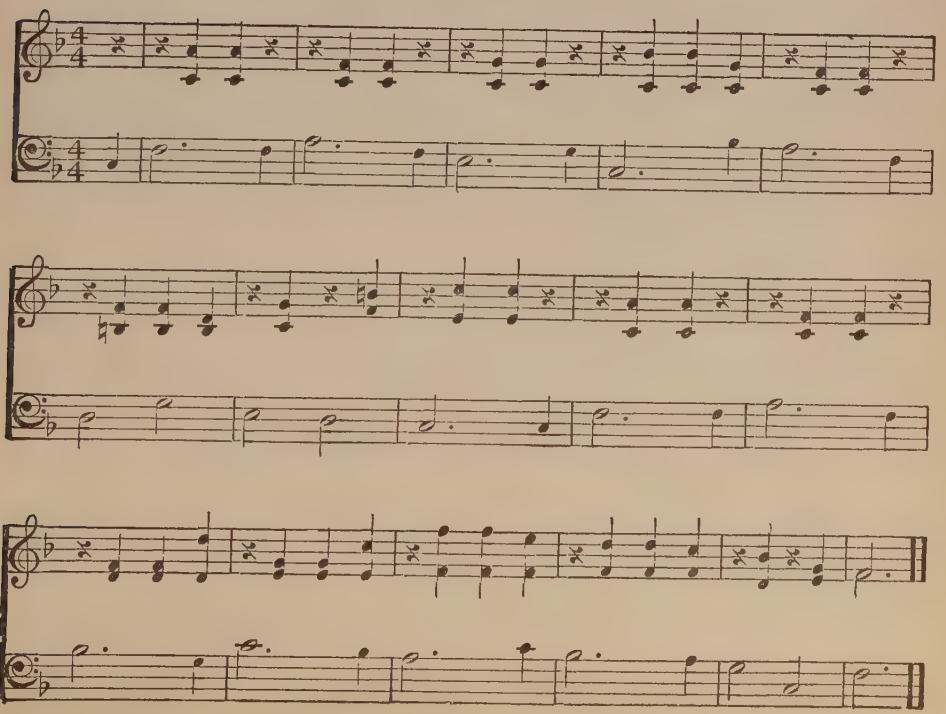
The Happy Farmer.

Frederick Manley. Adapted from Schumann.




flash - ing ra-diance comes at dawn And calls me forth to wel-come toil.
lit - tle val - leys smile at me, The birds sing greetings all a - round.
soul is rich in si - lent songs, Oh! sweet - er far than ut - tered lays.
love my work, I love my kind, The clouds of heav'n, the dai - sied sod.

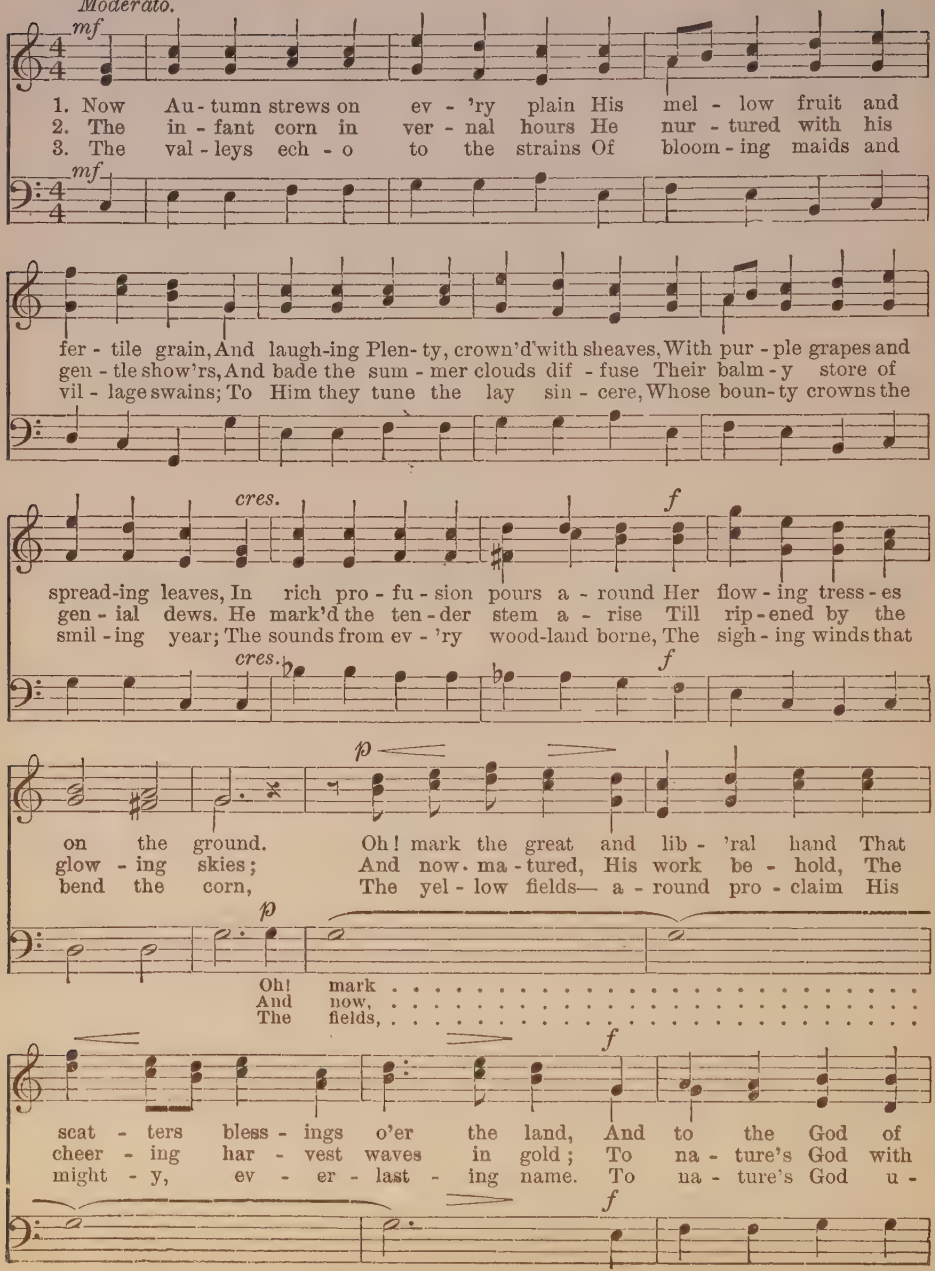
A Study.

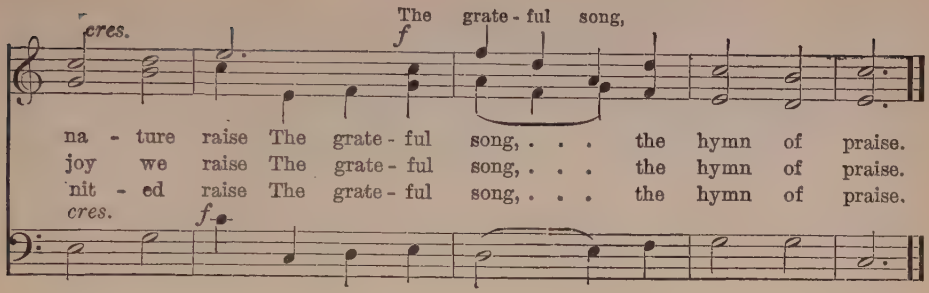


The Autumn Strews on Every Plain.

Mrs. Hemans. HARVEST HYMN.

Moderato.

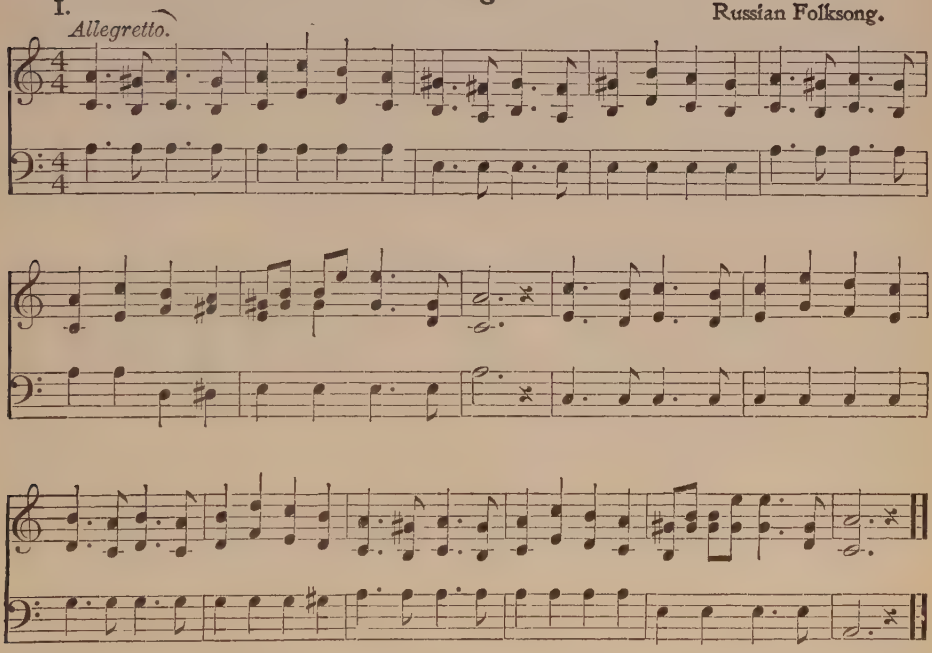




Songs.

I.

Russian Folksong.



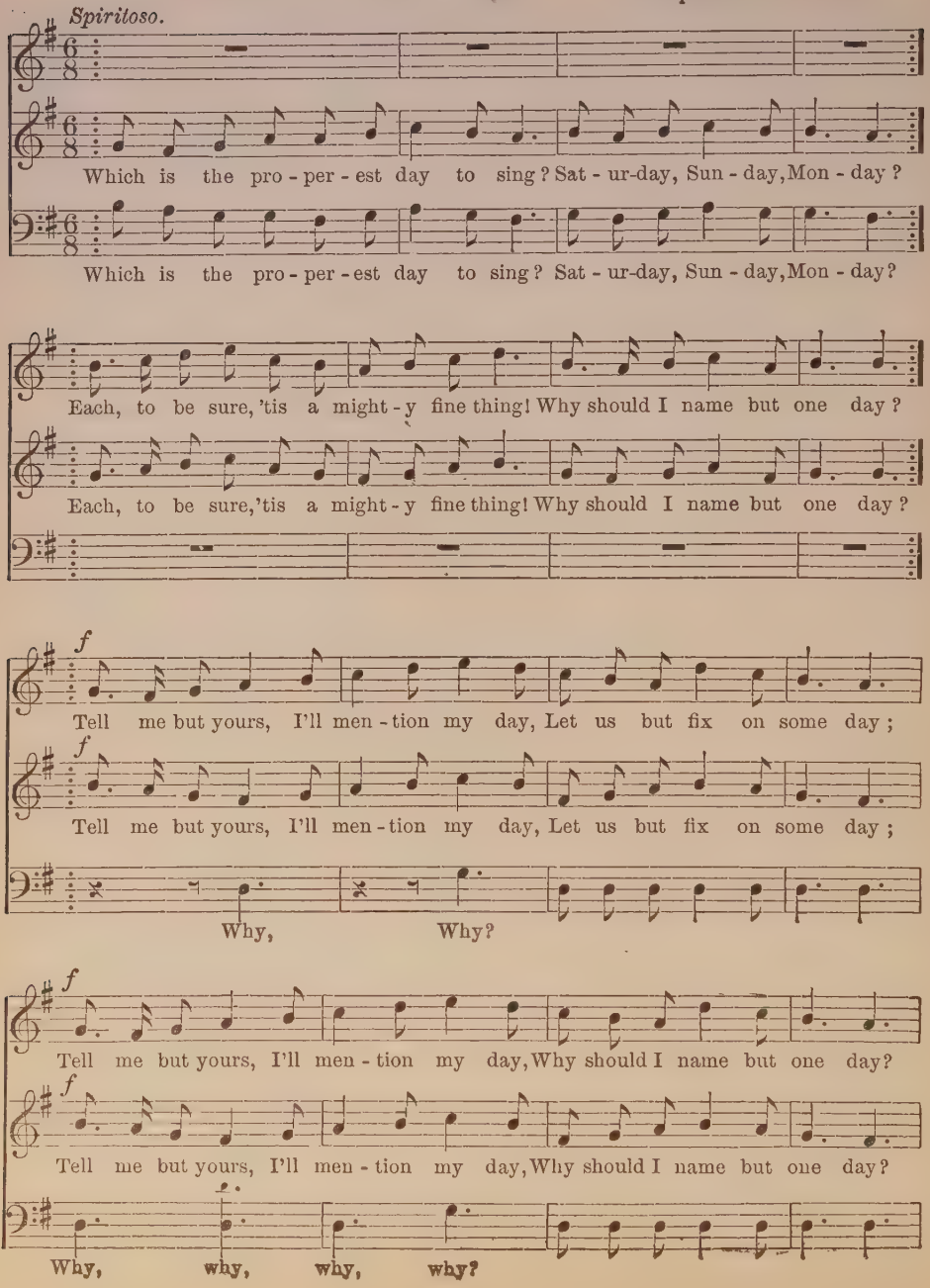
II.

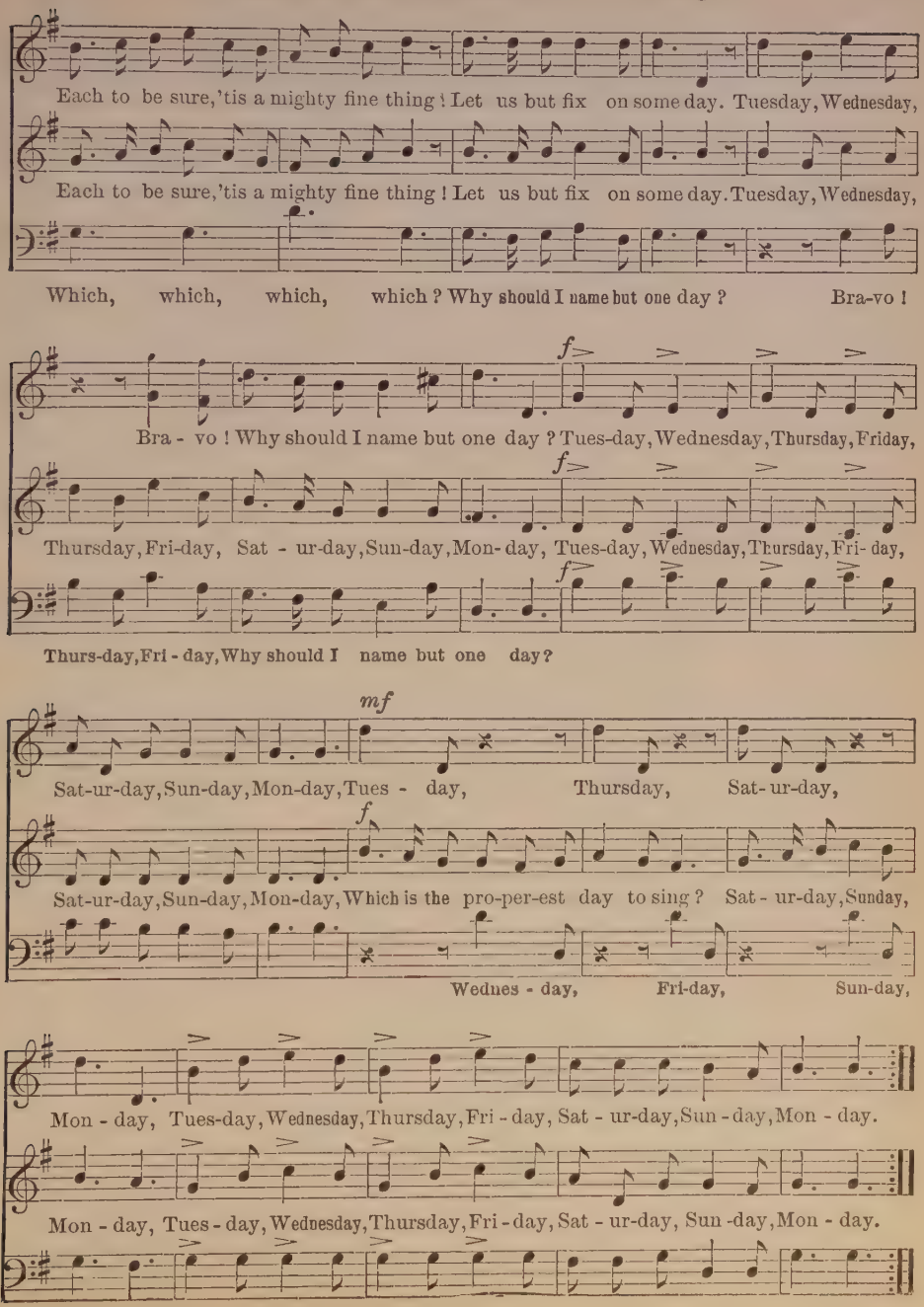
Rhenish Folksong.



Which is the Properest Day to Sing?

Adapted from Dr. Arne.




Each to be sure,'tis a mighty fine thing! Let us but fix on some day. Tuesday, Wednesday,
Each to be sure,'tis a mighty fine thing! Let us but fix on some day. Tuesday, Wednesday,
Which, which, which, which? Why should I name but one day? Bra-vo!
f
Bra - vo! Why should I name but one day? Tues-day, Wednesday, Thursday, Friday,
f
Thursday, Fri-day, Sat - ur-day, Sun-day, Mon- day, Tues-day, Wednesday, Thursday, Fri- day,
f
Thurs-day, Fri - day, Why should I name but one day?
mf
Sat-ur-day, Sun-day, Mon-day, Tues - day, Thursday, Sat- ur-day,
f
Sat-ur-day, Sun-day, Mon-day, Which is the pro-per-est day to sing? Sat - ur-day, Sunday,
Wednes - day, Fri-day, Sun-day,
Mon - day, Tues-day, Wednesday, Thursday, Fri - day, Sat - ur-day, Sun - day, Mon - day.
Mon - day, Tues - day, Wednesday, Thursday, Fri - day, Sat - ur-day, Sun -day, Mon - day.

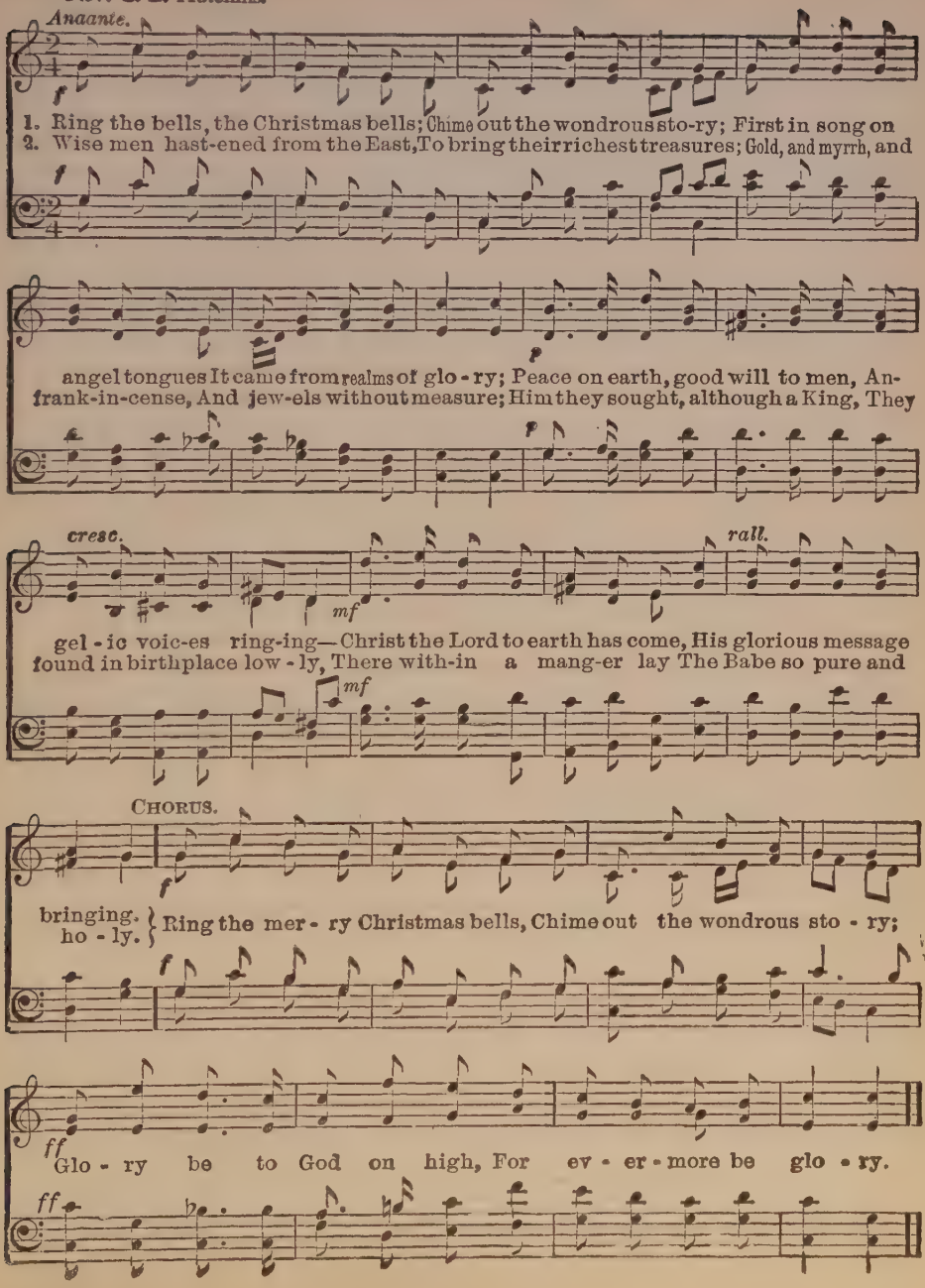
The Mariners.

E. Waller. J. Danby.



Christmas Bells.

From S. S Hymnal by kind permission of Rev. C. L. Hutchins.



Each Fearful Storm.

Alice Cary. BASS UNISON SONG. Sir John Stainer.



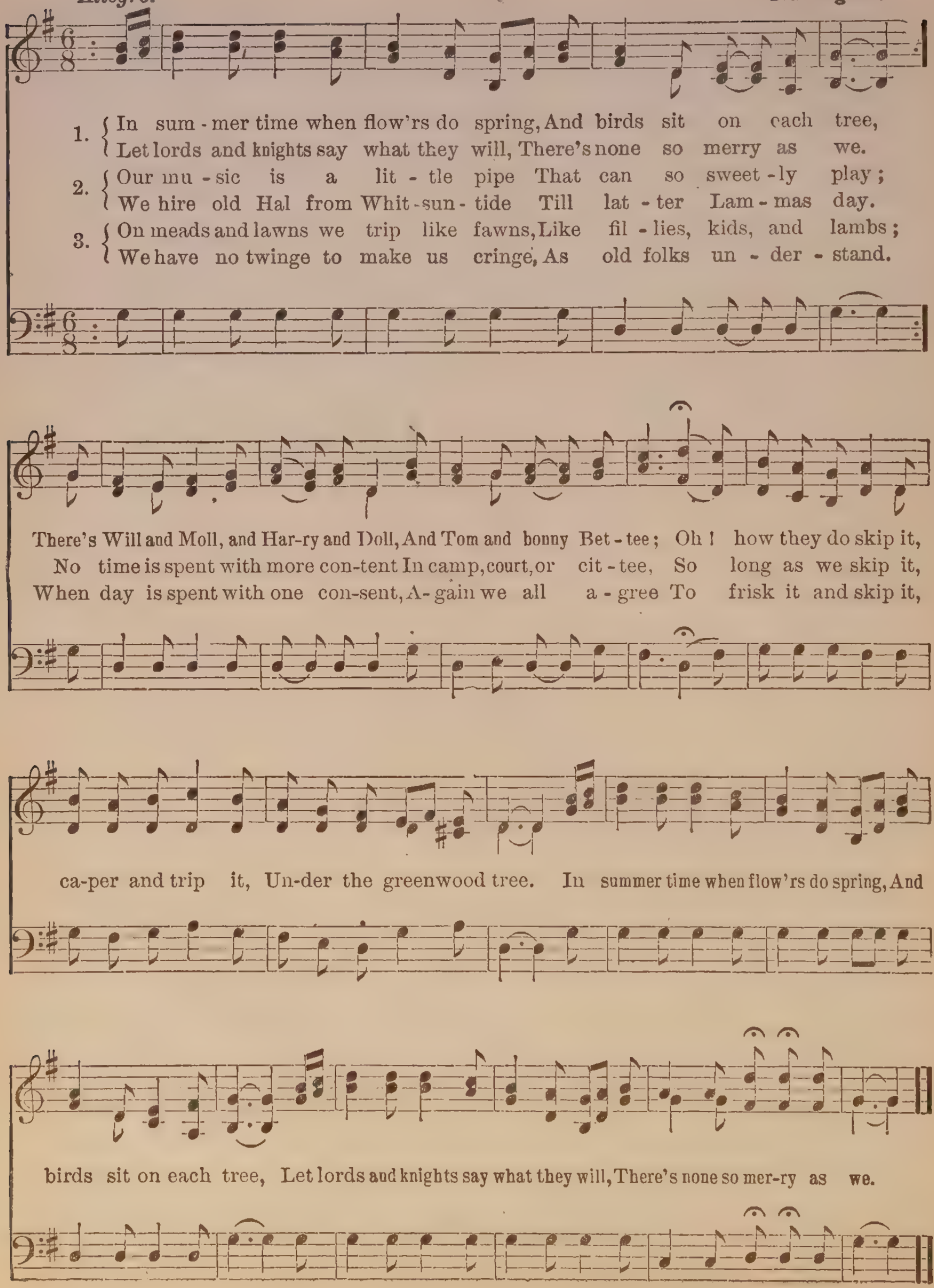
Newman. Dykes.

Andante.



Under the Greenwood Tree.

Allegro. Old English.



The Contented Heart.

German. C. G. Neefe.

Moderato.

mf

1. I need not ask for gold or wealth If I con - tent - ed be; If
2. Sweet beau-ty blos-soms for our sake In mead - ow, wood and vale, And
3. When up the sun in splen - dor goes All ra-diant shines the earth, And
4. And then I sing my song of praise, My heart grows full of love, My

mf

God but grant me strength and health It is e-nough for me. I'll
birds their sweet - est songs a - wake And tell their vary-ing tale. The
splen - did in her jew - els glows, A bride of roy - al worth. I
voice in pray'r I fain would raise To One who dwells a - bove. And

sing with thank-ful heart and strong At morn and eve a joy - ful song.
trill - ing lark at morn-ing light, The coo - ing night - in - gale at night.
needs must think this beau-ty rare Was giv'n, that we its joy might share.
ev - er thank-ful will I be To Him who giv - eth all to me.

A Study.

Folksong.

Moderato.

*

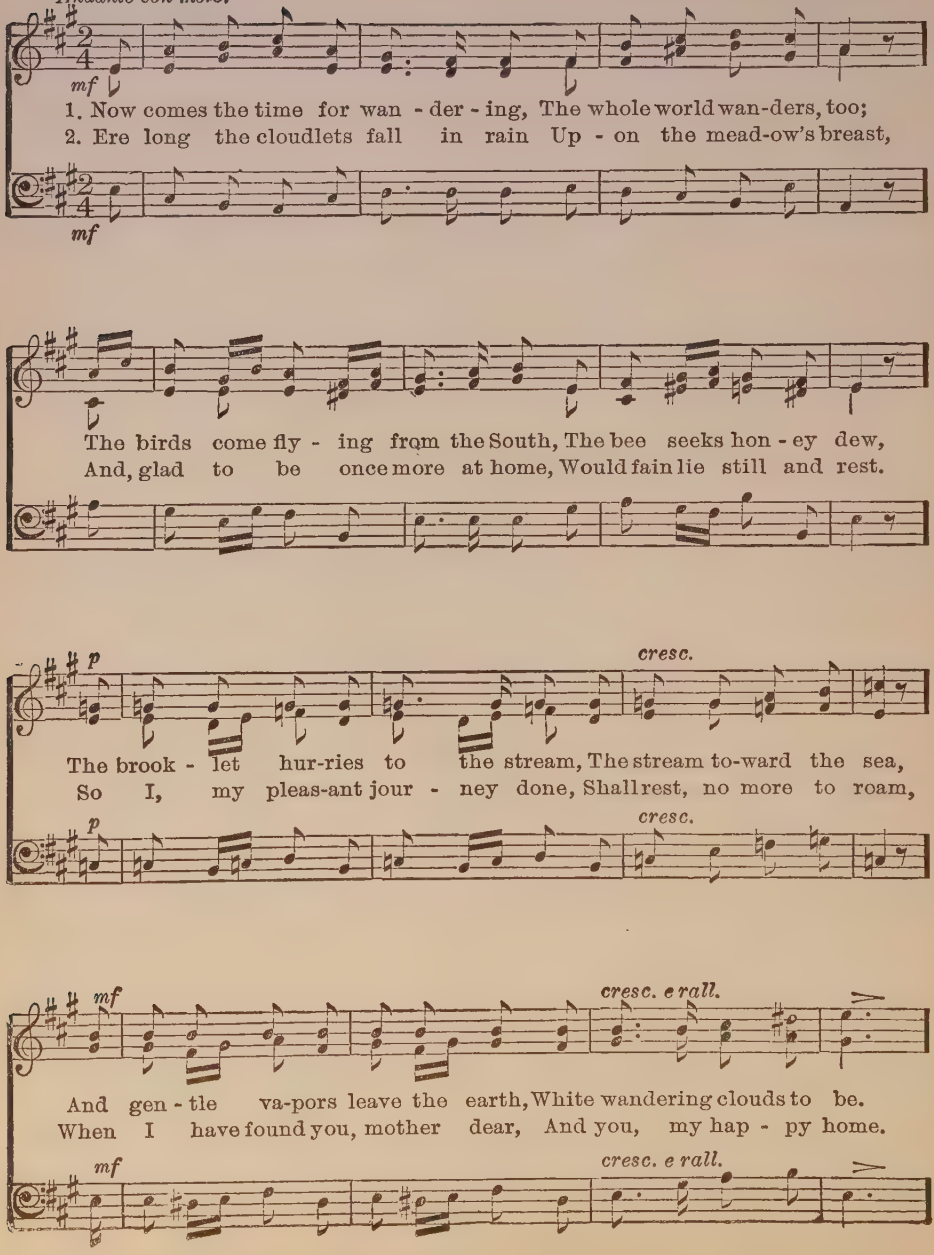
3

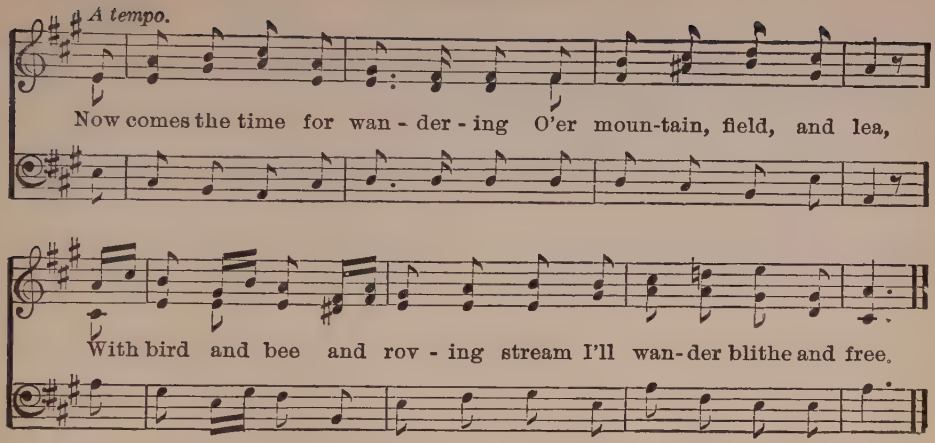
*Or may be sung by Alto an octave higher.

Wandering.

G. Lang. Arranged from Gruenberger.

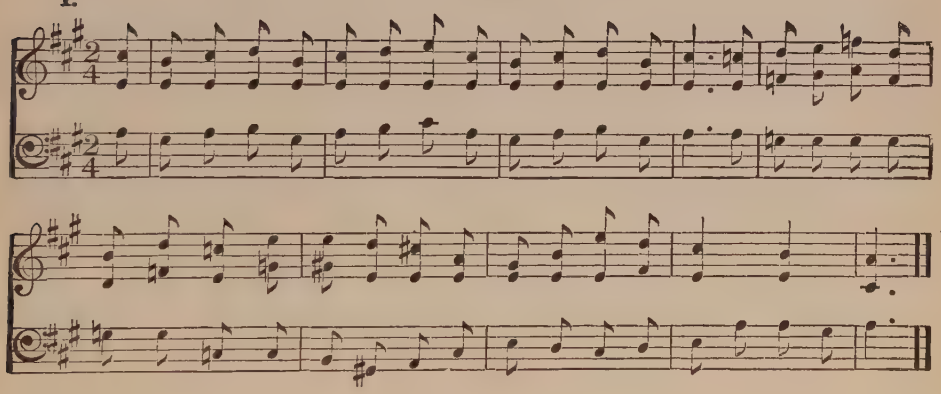
Andante con moto.



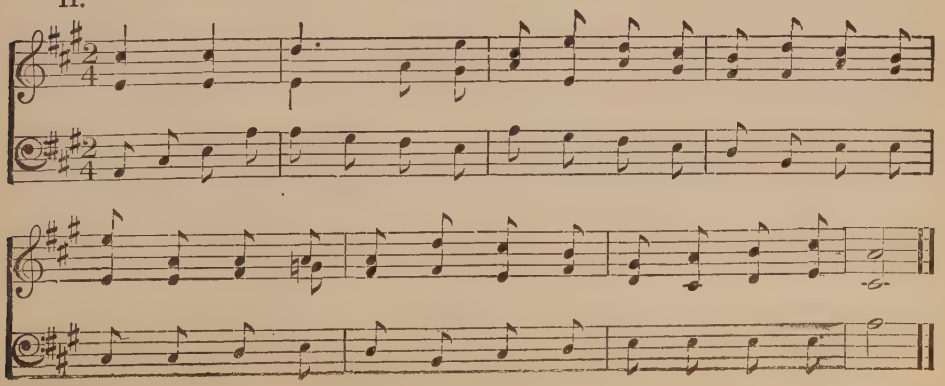

A tempo.
Now comes the time for wan - der - ing O'er moun-tain, field, and lea,
With bird and bee and rov - ing stream I'll wan-der blithe and free.

Studies.

I.



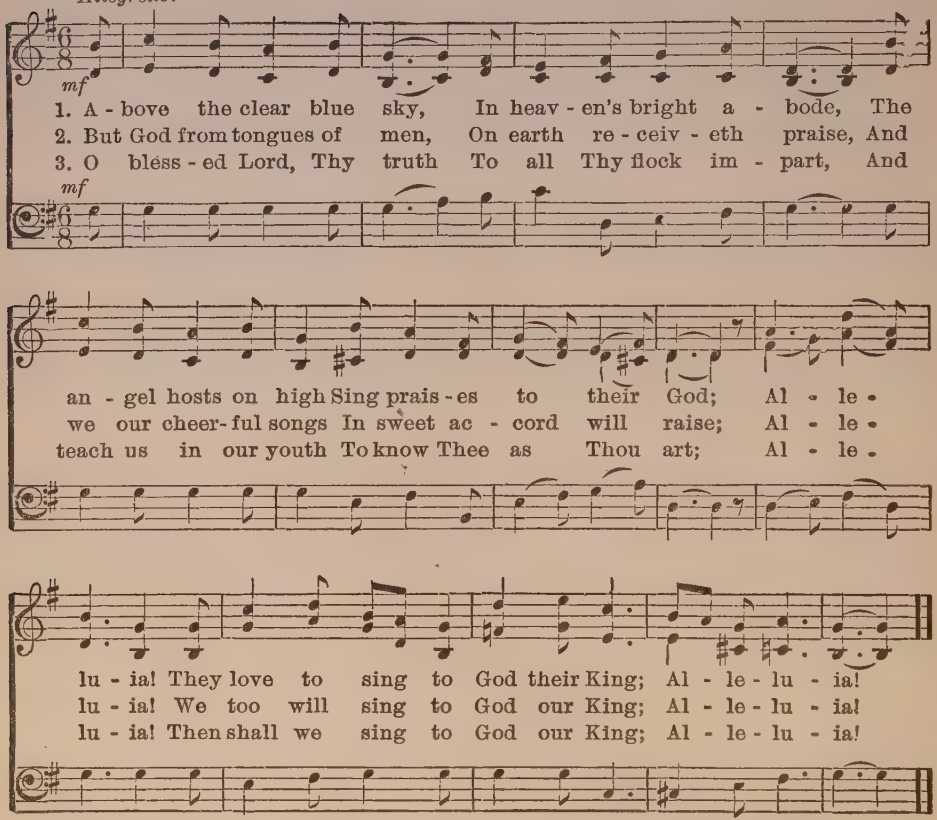
II.



Above the Clear Blue Sky.

Mary Bourdillon. Arr. from E. J. Hopkins.

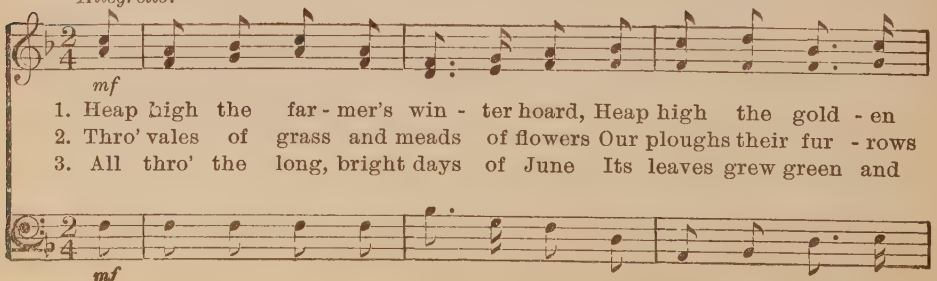
Allegretto.

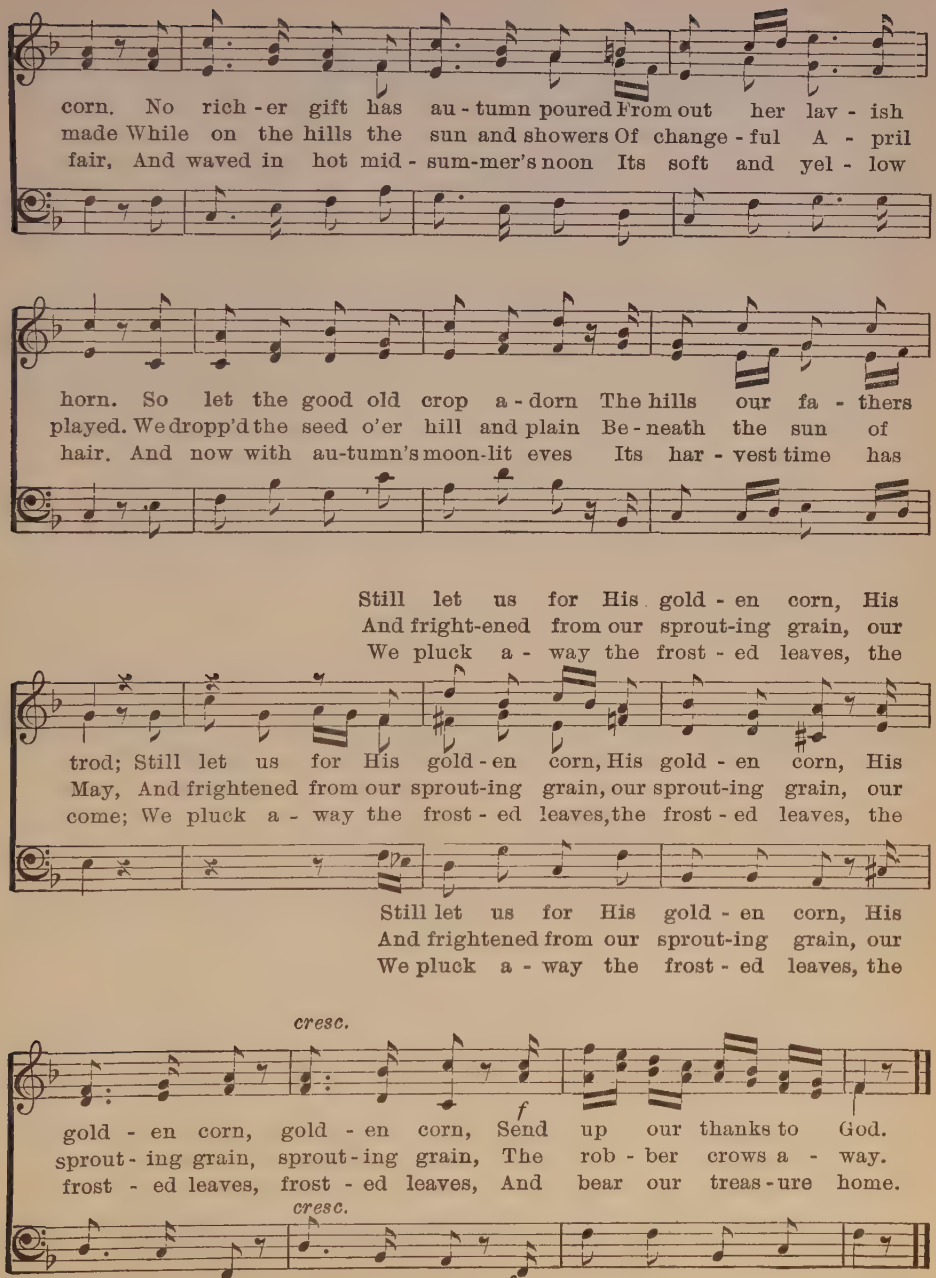


Corn Song.

J. G. Whittier. Bernhard Klein.

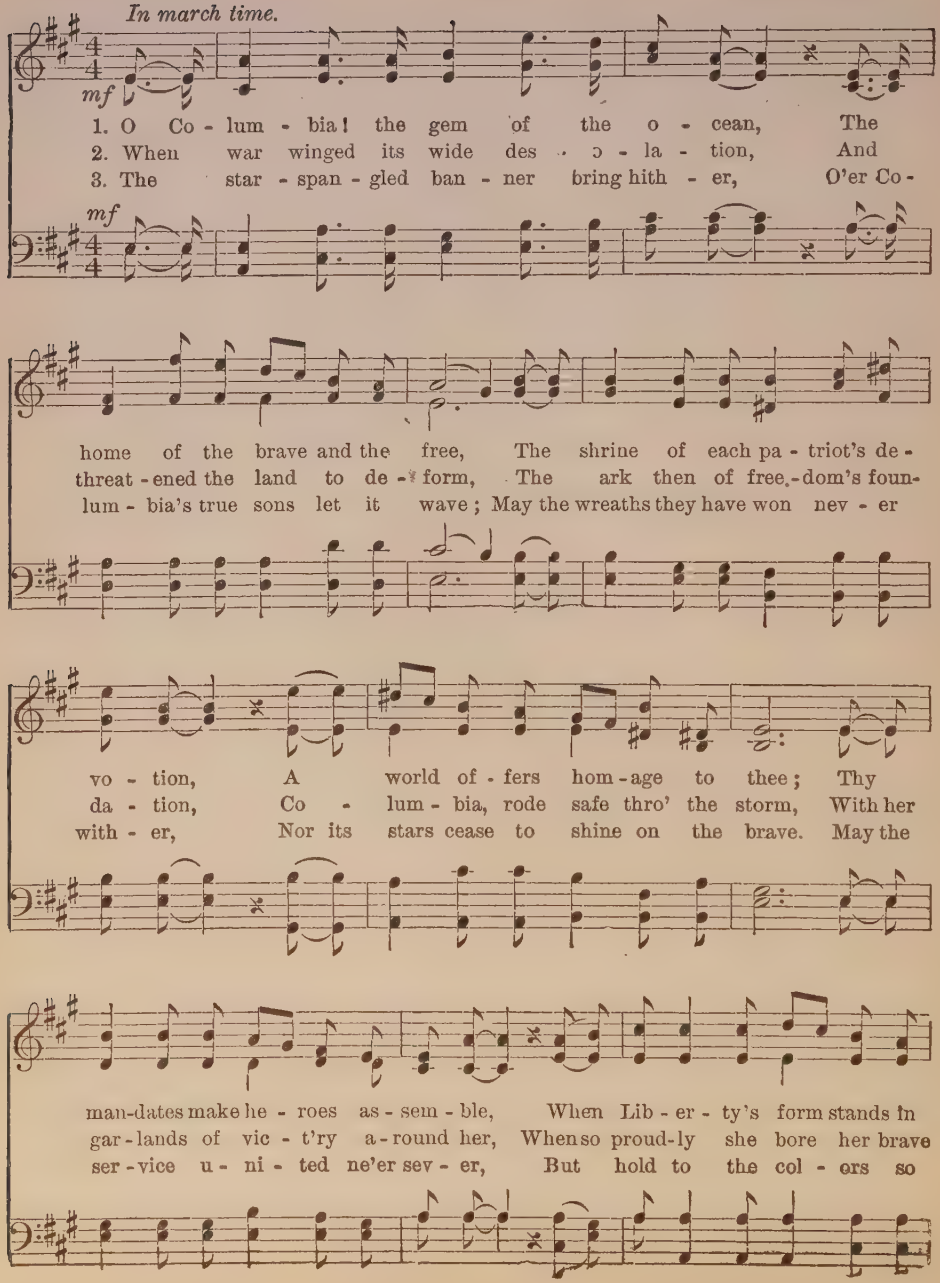
Allegretto.

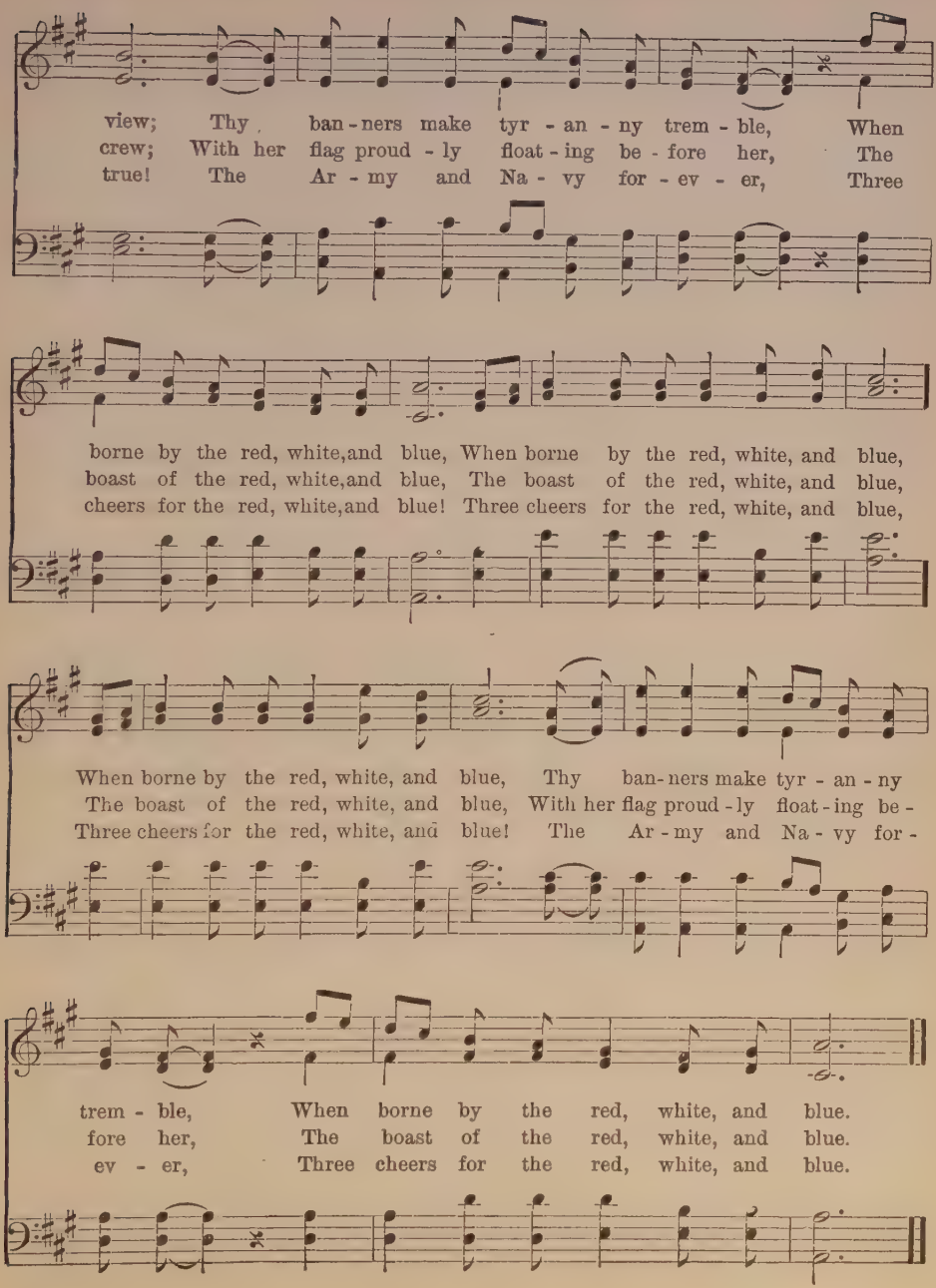



corn. No rich - er gift has au - tumn poured From out her lav - ish
made While on the hills the sun and showers Of change - ful A - pril
fair, And waved in hot mid - sum-mer's noon Its soft and yel - low
horn. So let the good old crop a - dorn The hills our fa - thers
played. We dropp'd the seed o'er hill and plain Be - neath the sun of
hair. And now with au-tumn's moon-lit eves Its har - vest time has
Still let us for His gold - en corn, His
And fright-ened from our sprout-ing grain, our
We pluck a - way the frost - ed leaves, the
trod; Still let us for His gold - en corn, His gold - en corn, His
May, And frightened from our sprout-ing grain, our sprout-ing grain, our
come; We pluck a - way the frost - ed leaves, the frost - ed leaves, the
Still let us for His gold - en corn, His
And frightened from our sprout-ing grain, our
We pluck a - way the frost - ed leaves, the
cresc.
f
gold - en corn, gold - en corn, Send up our thanks to God.
sprout - ing grain, sprout - ing grain, The rob - ber crows a - way.
frost - ed leaves, frost - ed leaves, And bear our treas - ure home.
cresc.
f

Columbia, the Gem of the Ocean.

D. T. Shaw.




view; Thy ban-ners make tyr-an-ny trem-ble, When
crew; With her flag proud-ly float-ing be-fore her, The
true! The Ar-my and Na-vy for-ev-er, Three
borne by the red, white,and blue, When borne by the red, white, and blue,
boast of the red, white,and blue, The boast of the red, white, and blue,
cheers for the red, white,and blue! Three cheers for the red, white, and blue,
When borne by the red, white, and blue, Thy ban-ners make tyr-an-ny
The boast of the red, white, and blue, With her flag proud-ly float-ing be-
Three cheers for the red, white, and blue! The Ar-my and Na-vy for-
trem-ble, When borne by the red, white, and blue.
fore her, The boast of the red, white, and blue.
ev-er, Three cheers for the red, white, and blue.

'Way Down Upon de Swanee Ribber.

Stephen C. Foster. Stephen C. Foster.

Lento.

pp

Hm

Espressivo.

p

1. 'Way down up - on de Swa - nee rib - ber, Far, far a - way,
 All up and down de whole cre - a - tion Sad - ly I roam,
2. All round de lit - tle farm I wan-dered When I was young,
 When I was play - ing wid my brud - der, Hap - py was I;
3. One lit - tle hut a - mong de bush - es, One dat I love,
 When shall I hear de bees a - hum-ming All round de comb?

pp

Hm

Hm

Dere's wha' my heart is turn - ing eb - ber, Dere's wha' de old folks stay.
Still long - ing for de old plan - ta - tion, And for de old folks at home.
Den ma - ny hap - py days I squan-dered, Ma - ny de songs I sung;
Oh! take me to my kind old mud - der, Dere let me live and die.
Still sad - ly to my mem - 'ry rush - es, No mat - ter where I rove.
When shall I hear de ban - jo tumming Down in my dear old home?

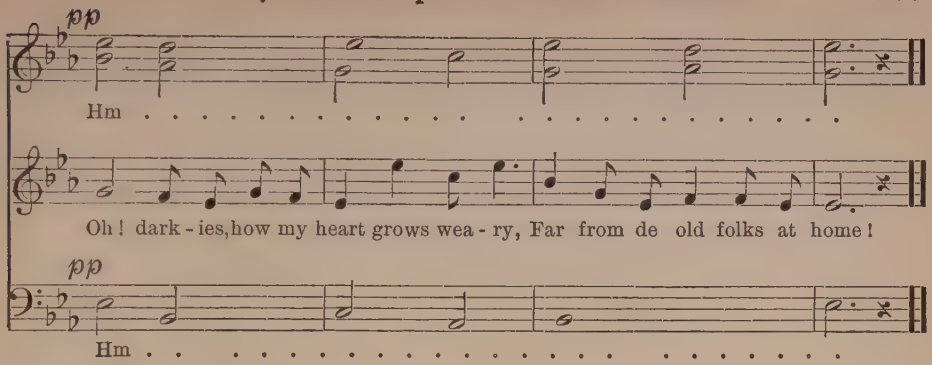
Hm

CHORUS.

mf

All de world am sad and drear - y Eb - 'ry - where I roam;

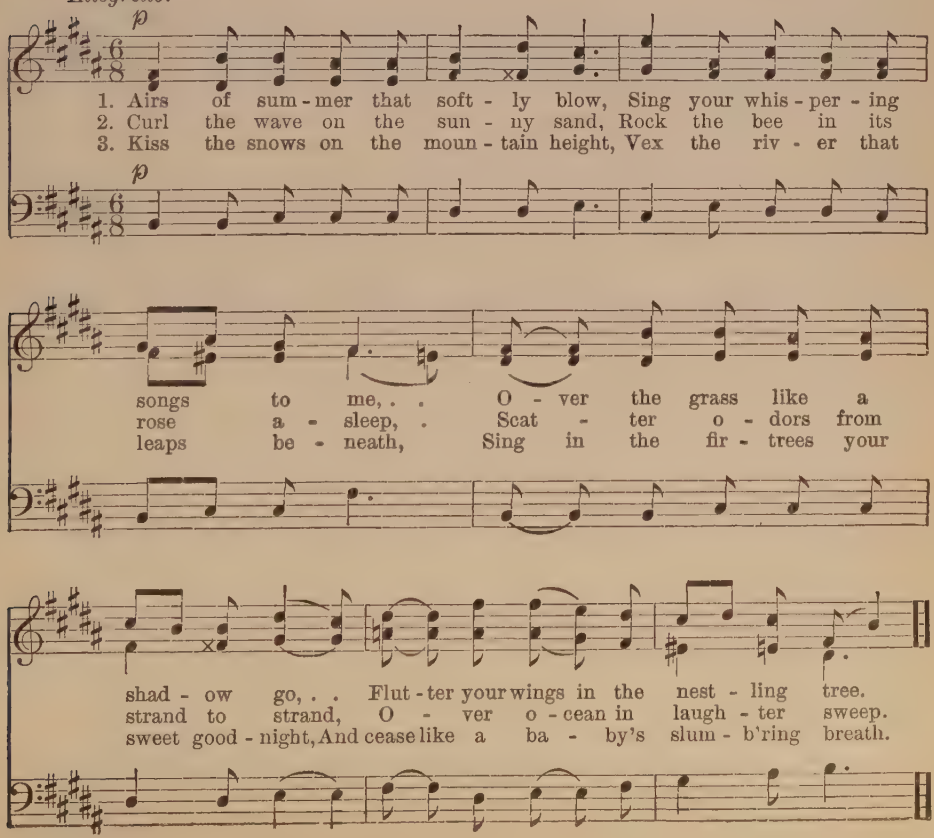
mf



June.

Rose Terry. Danish Tune.

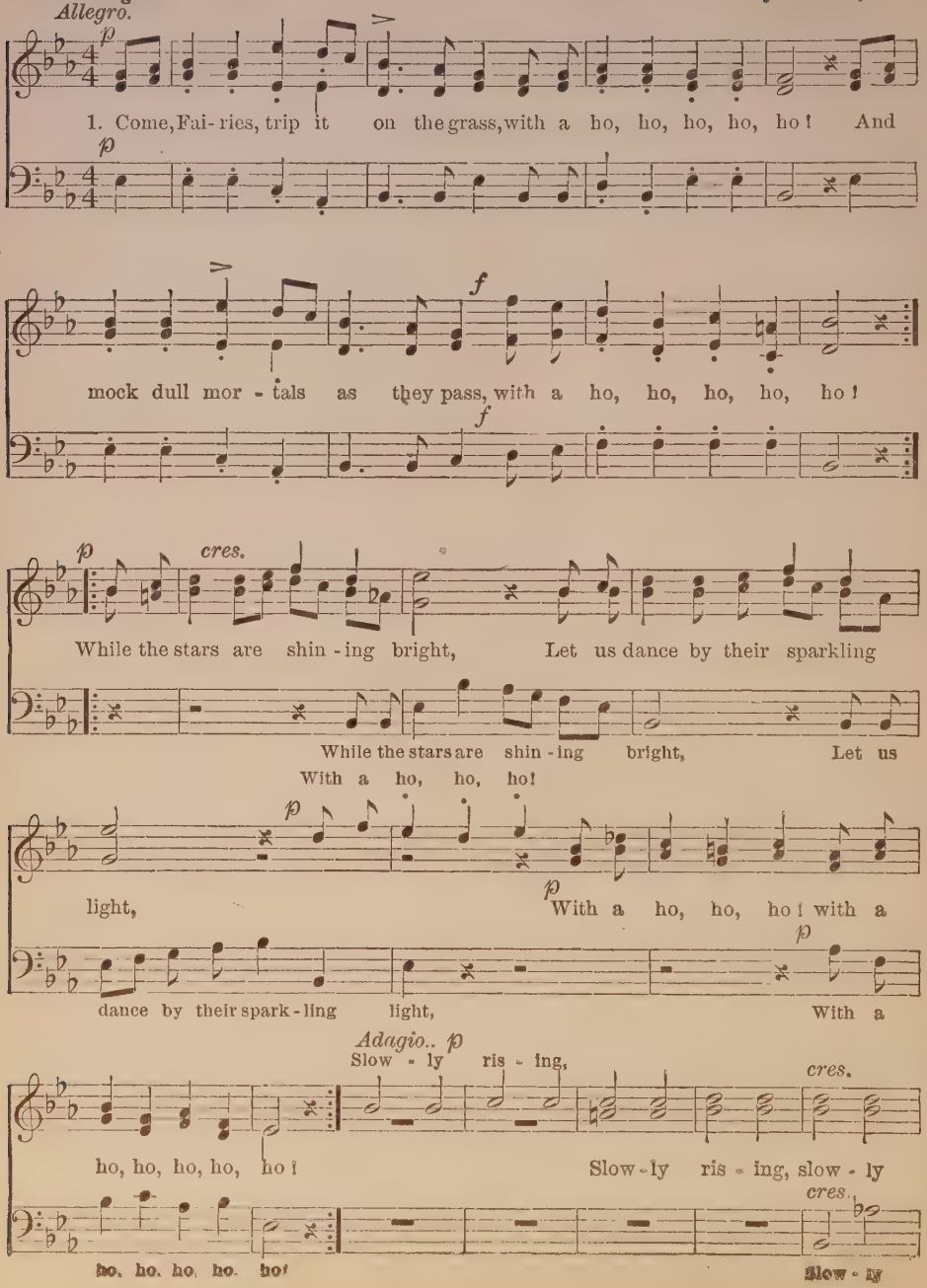
Allegretto.

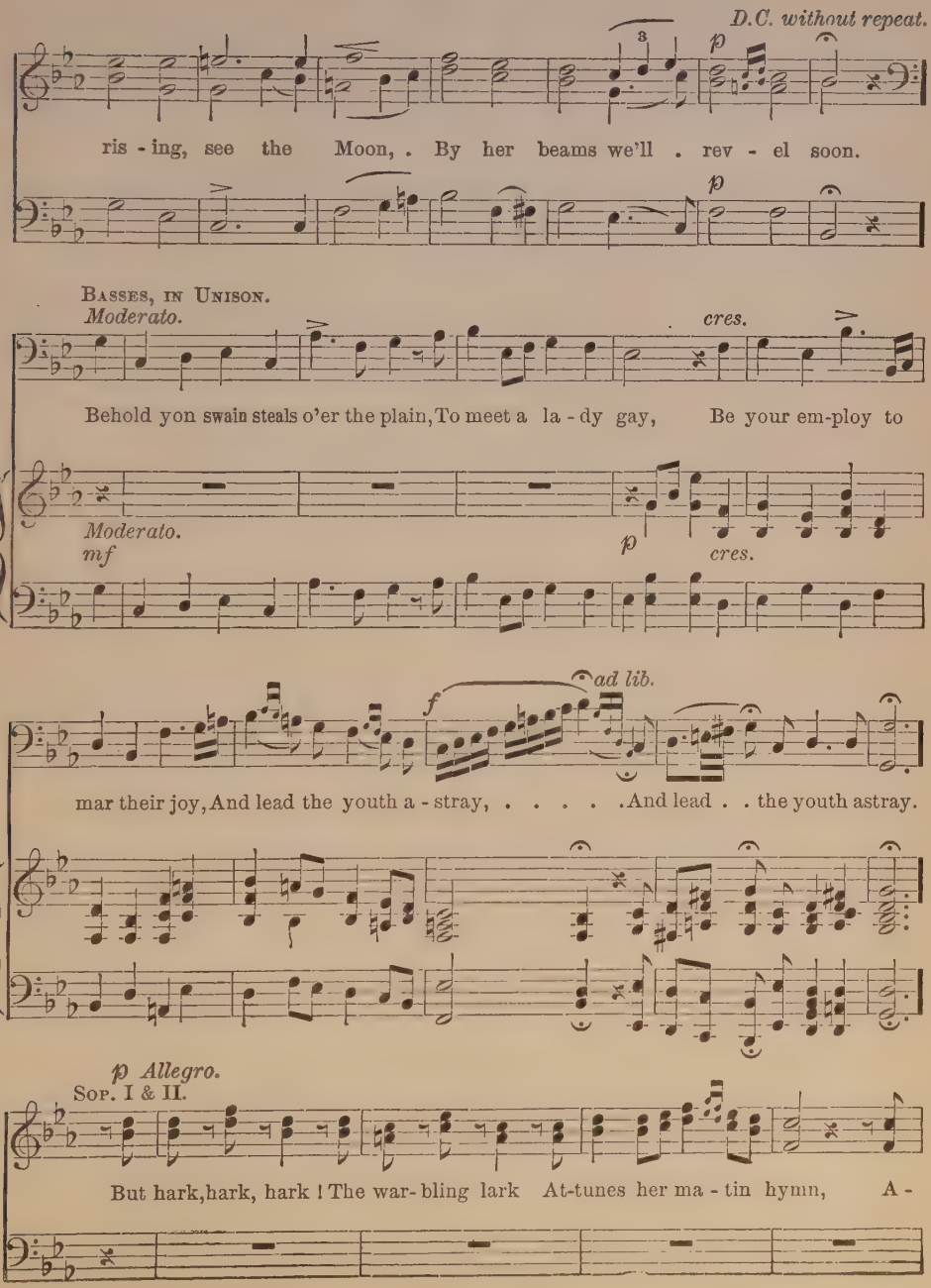


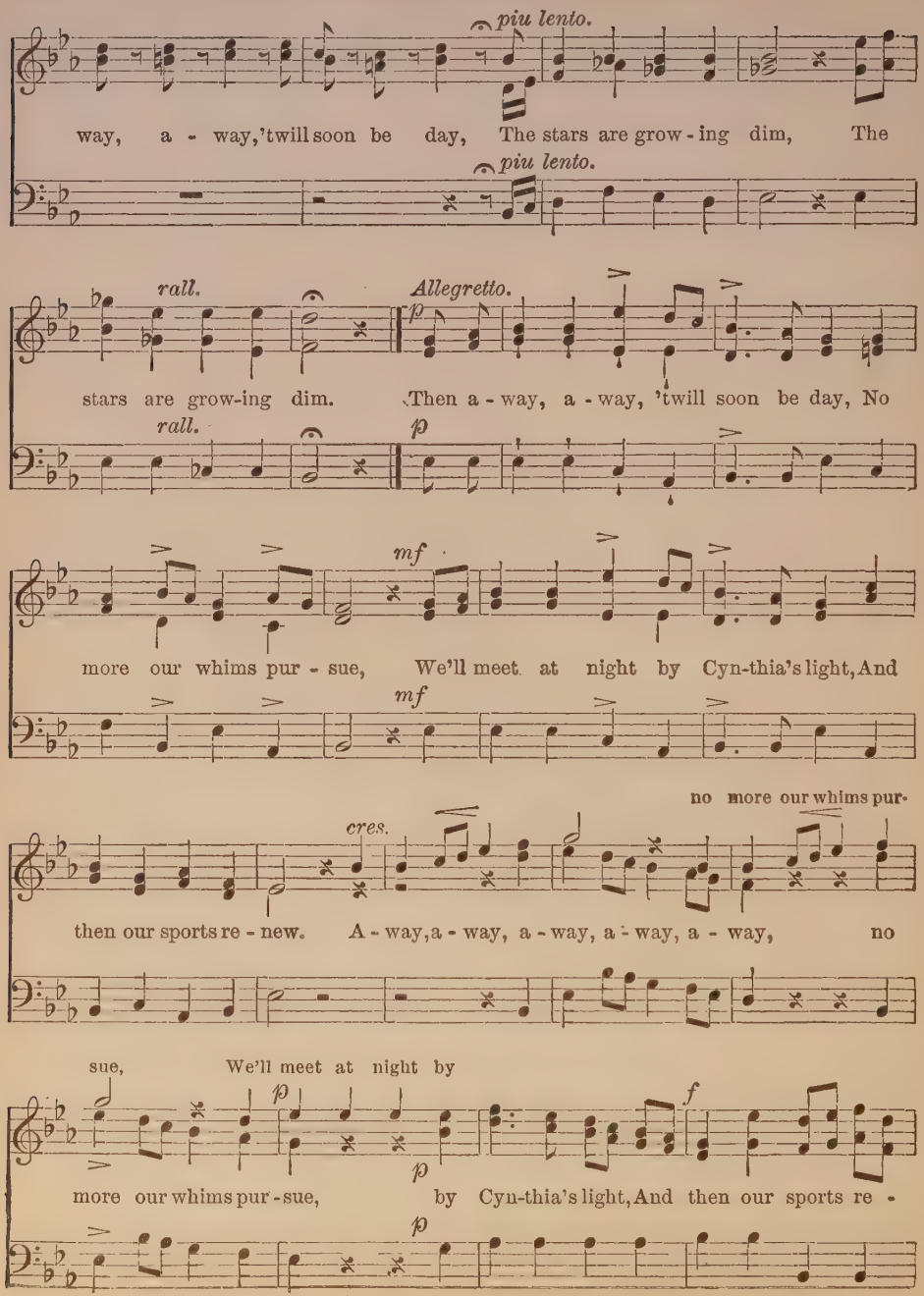
Come, Fairies, Trip It on the Grass.

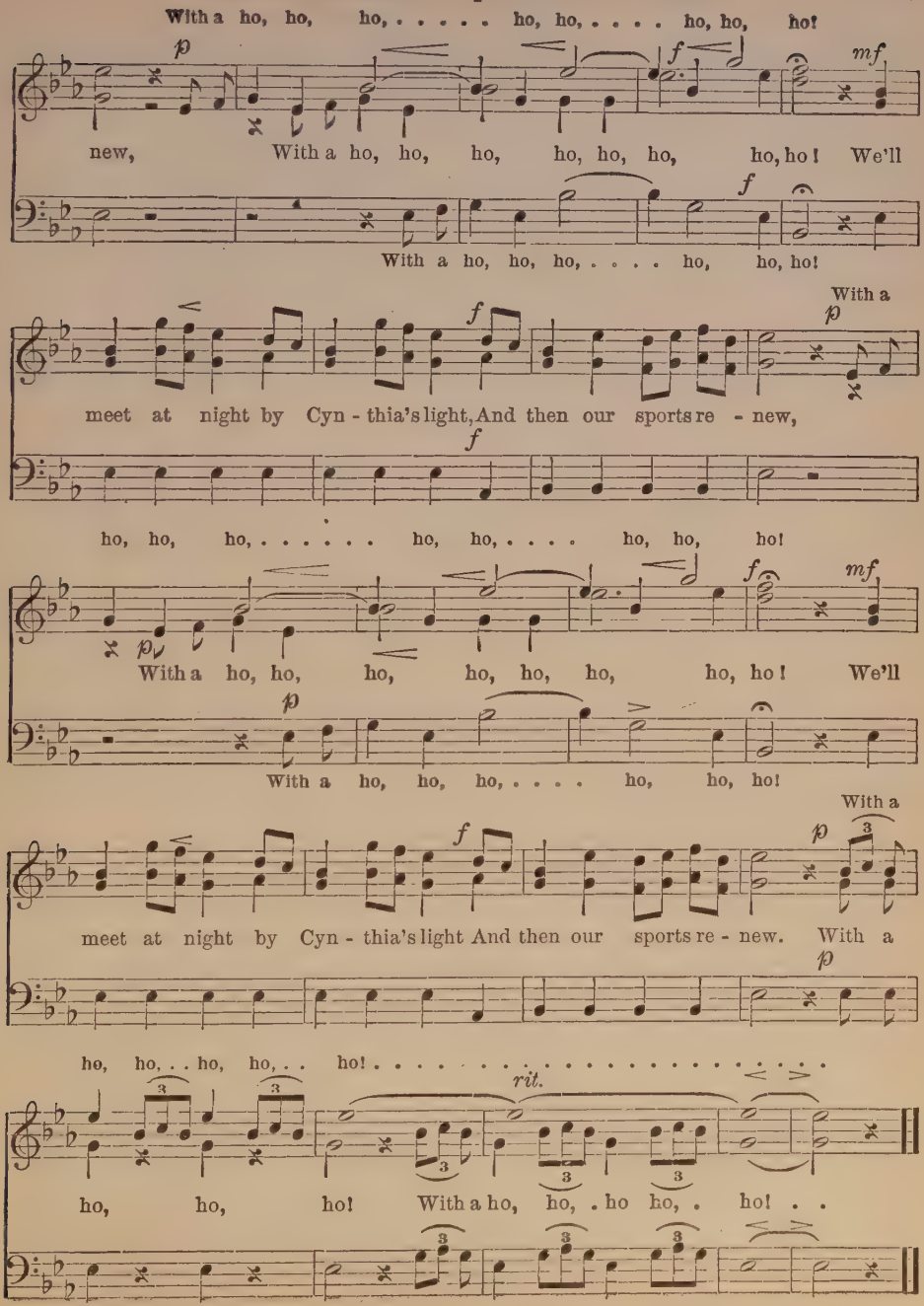
Old English. John Parry.

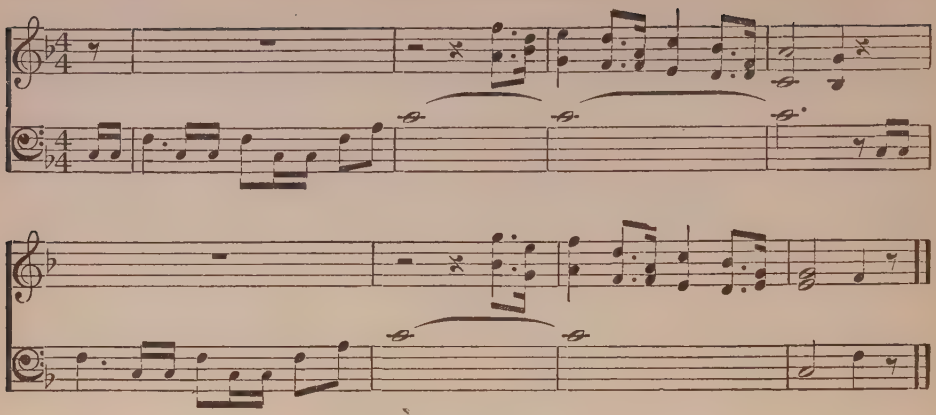
Allegro.




D.C. without repeat.
p
ris - ing, see the Moon, . By her beams we'll . rev - el soon.
p
Basses, in Unison.
Moderato.
cres.
Behold yon swain steals o'er the plain, To meet a la - dy gay, Be your em-ploy to
Moderato.
mf
p
cres.
ad lib.
f
mar their joy, And lead the youth a - stray, ... And lead . . the youth astray.
p Allegro.
Sop. I & II.
But hark, hark, hark ! The war-bling lark At-tunes her ma - tin hymn, A -

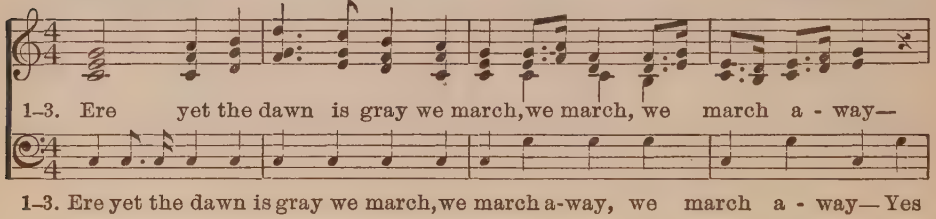

piu lento.
way, a - way,'twill soon be day, The stars are grow - ing dim, The
piu lento.
rall.
Allegretto.
p
stars are grow-ing dim. Then a - way, a - way, 'twill soon be day, No
rall.
p
mf
more our whims pur - sue, We'll meet at night by Cyn-thia's light, And
mf
no more our whims pur-
cres.
then our sports re - new. A - way, a - way, a - way, a - way, a - way, no
sue, We'll meet at night by
p
f
more our whims pur - sue, by Cyn-thia's light, And then our sports re -
p


With a ho, ho, ho, ... ho, ho, ... ho, ho, ho!
p
f
mf
new, With a ho, ho, ho, ho, ho, ho, ho, ho! We'll
f
With a ho, ho, ho, ... ho, ho, ho!
With a
p
f
meet at night by Cyn - thia's light, And then our sports re - new,
f
ho, ho, ho, ... ho, ho, ... ho, ho, ho!
f
mf
p
With a ho, ho, ho, ho, ho, ho, ho, ho! We'll
p
With a ho, ho, ho, ... ho, ho, ho!
With a
p
f
meet at night by Cyn - thia's light And then our sports re - new. With a
p
ho, ho, . . ho, ho, . . ho!
rit.
ho, ho, ho! With a ho, ho, . ho ho, . ho! . .

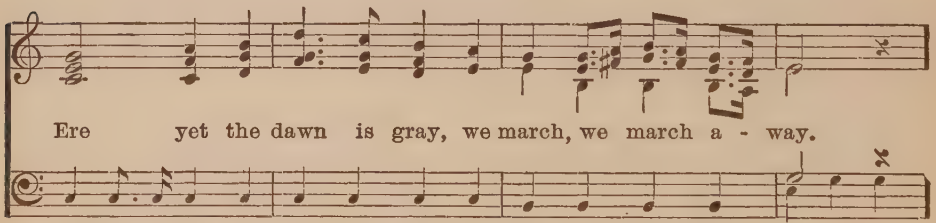


We March Away.

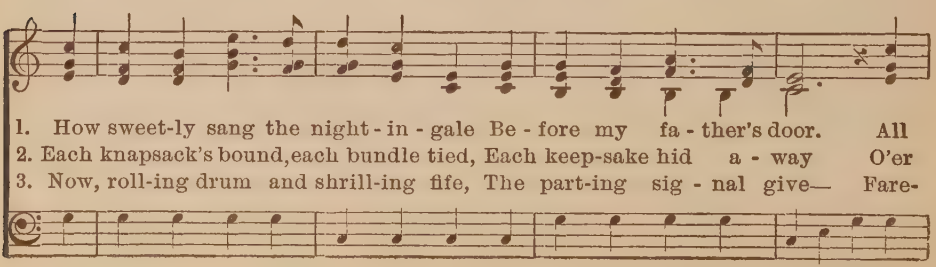
From the German. Julius Stern.



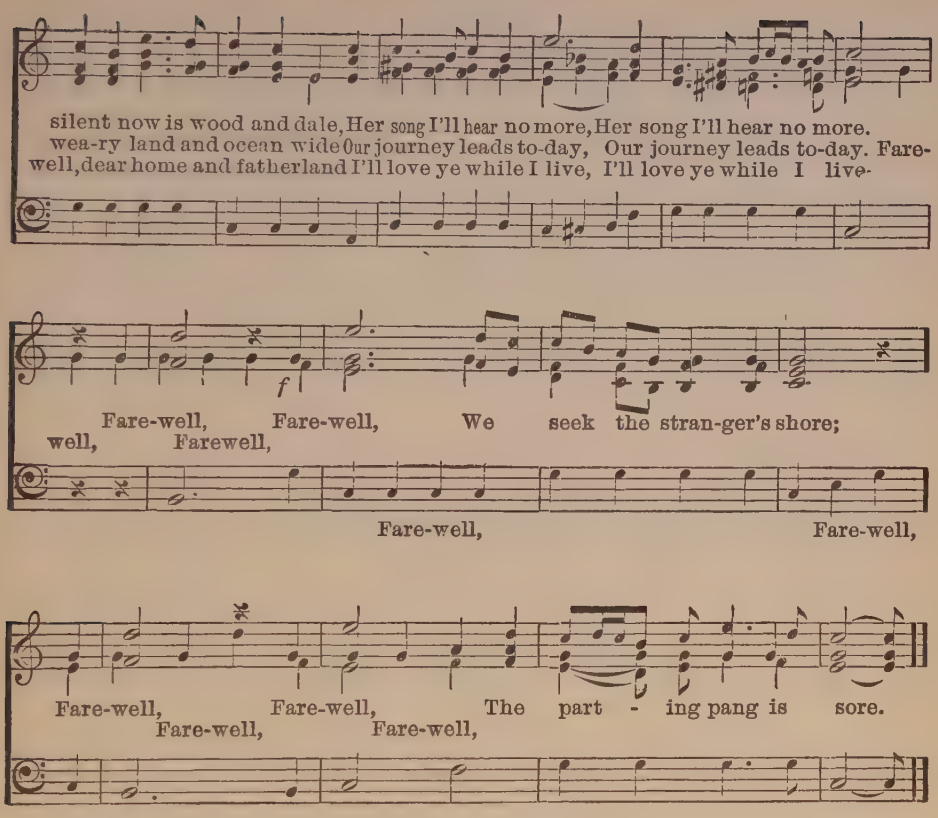
1–3. Ere yet the dawn is gray we march, we march a-way, we march a - way— Yes



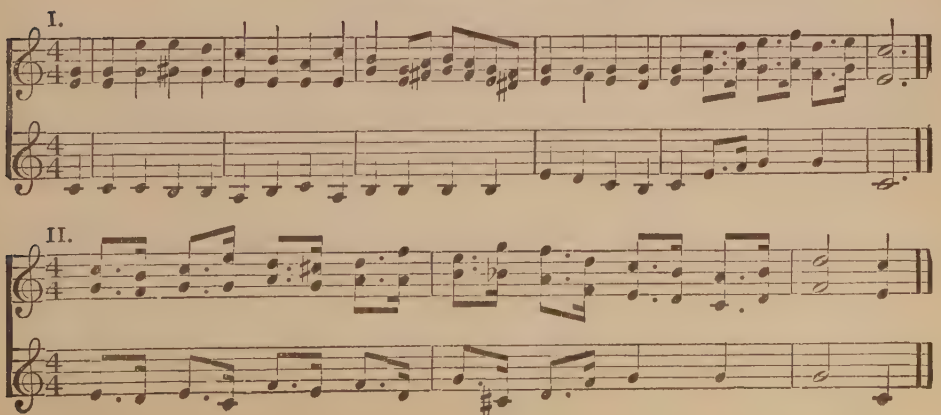
Ere yet the dawn is gray, we march a - way, we march a - way, a - way.



Farewell,

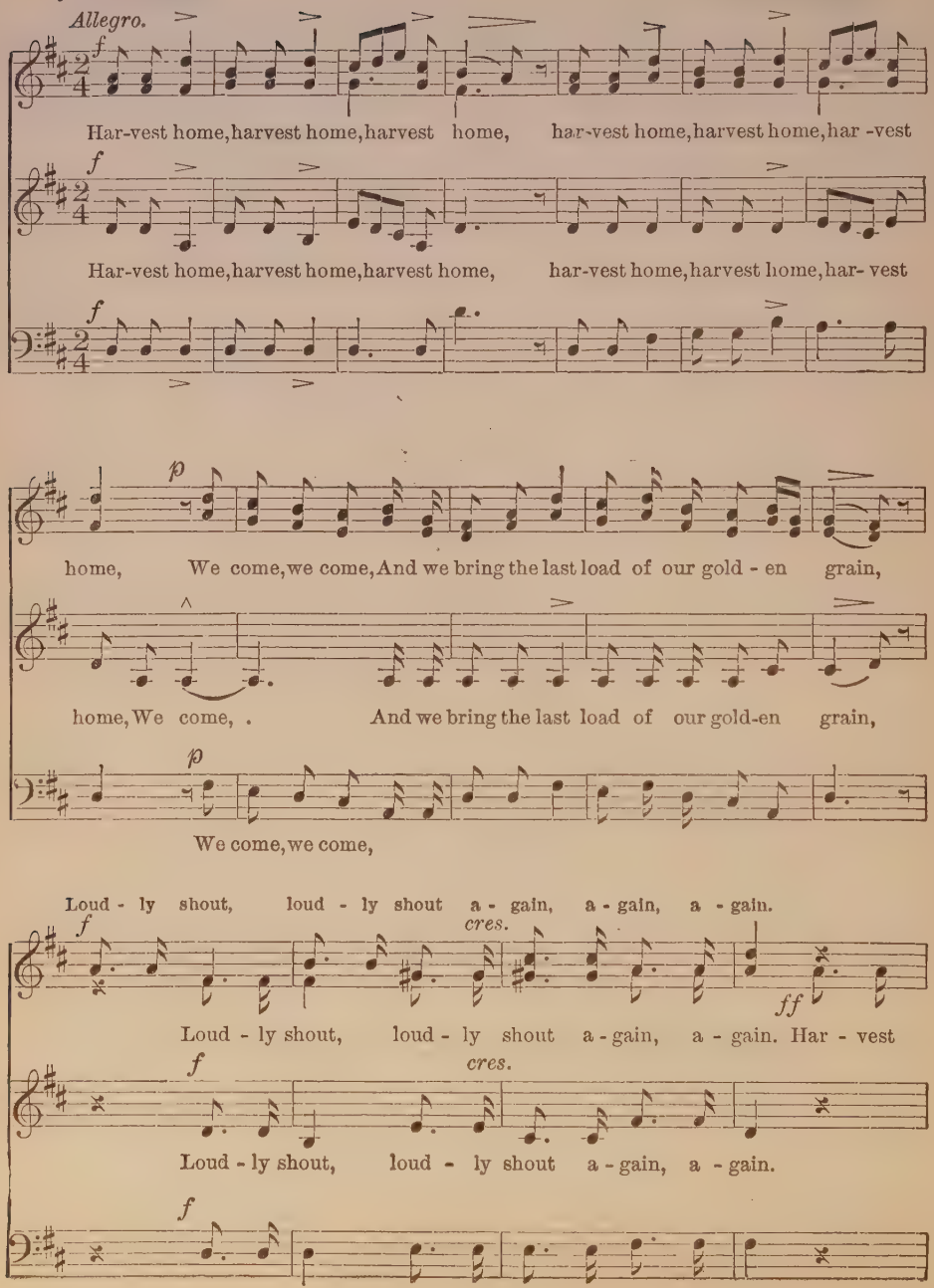


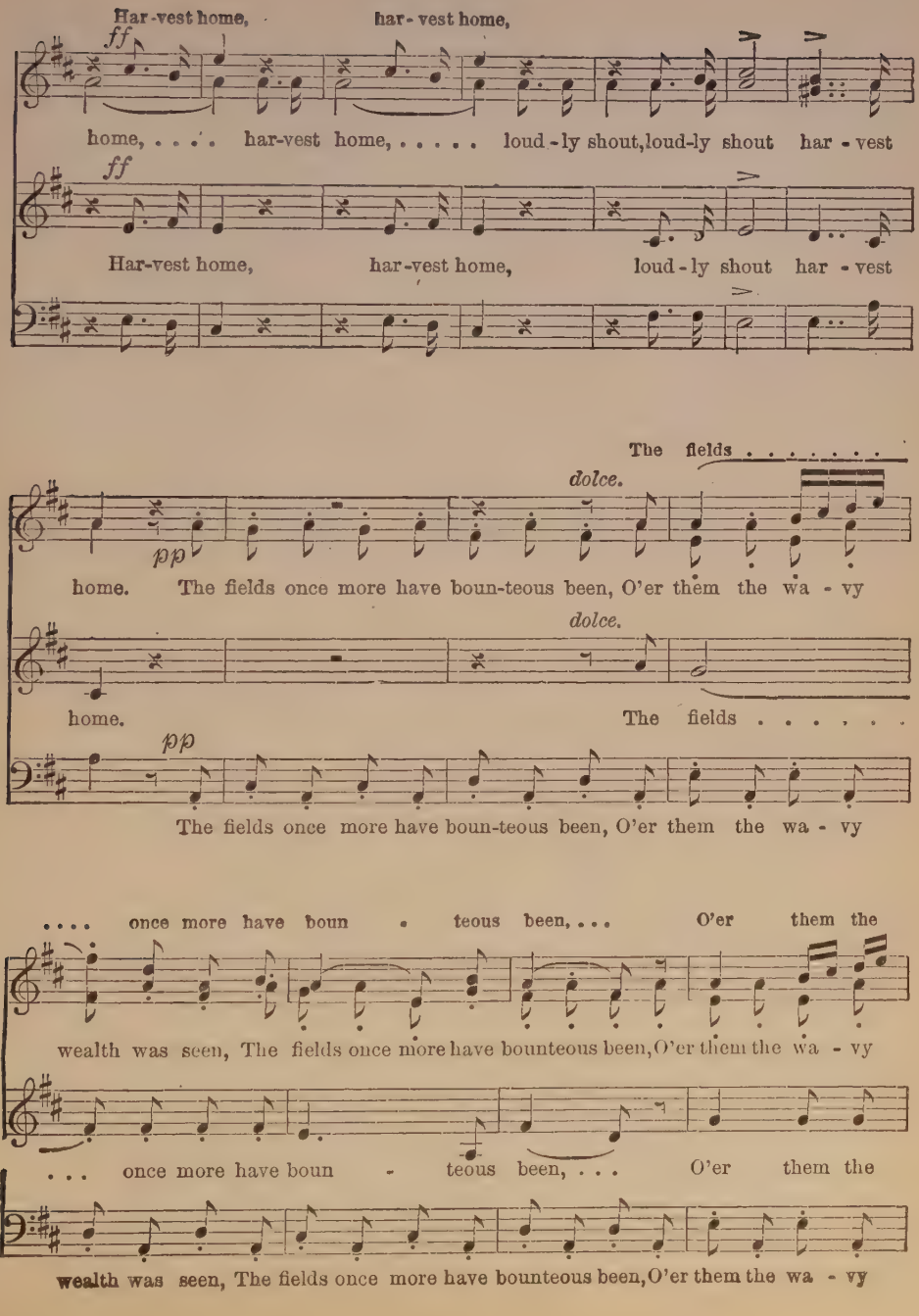
Suggestive Studies.



Harvest Home.

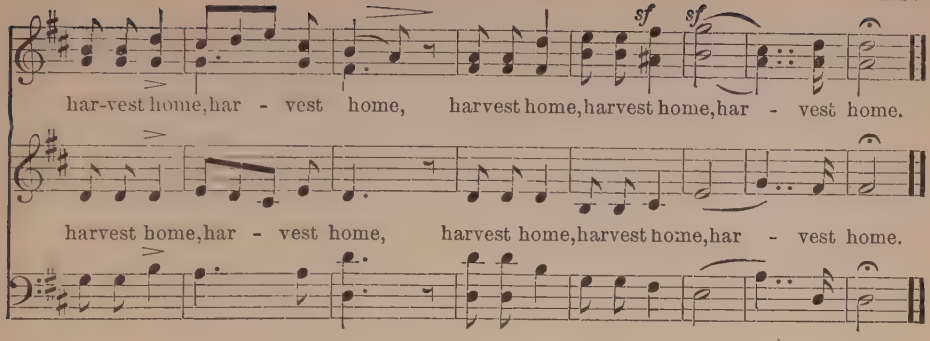
John Oxenford. G. A. MacFarren.




Har-vest home, har-vest home,
ff
home, ... har-vest home, ... loud-ly shout, loud-ly shout har-vest
ff
Har-vest home, har-vest home, loud-ly shout har-vest
The fields
dolce.
pp
home. The fields once more have boun-teous been, O'er them the wa-vy
dolce.
home. The fields
pp
The fields once more have boun-teous been, O'er them the wa-vy
. . . . once more have boun-teous been, . . . O'er them the
wealth was seen, The fields once more have bounteous been, O'er them the wa-vy
. . . once more have boun-teous been, . . . O'er them the
wealth was seen, The fields once more have bounteous been, O'er them the wa-vy


wa - - - - vy wealth . . . was seen, ...
cres.
wealth was seen, O'er them the wa - vy wealth was seen, But now they are
wa - - - vy wealth was seen, . . . But now they've lost their
wealth was seen, O'er them the wa - vy wealth was seen, But now they've lost their
f
robbed of their am - - ple store, Shout once more, . . . Shout once
f
am - ple store, they've lost their am-ple store. Loud-ly shout, . .
piu cres.
ff
more, ... once more, shout once more, Har-vest home,
piu cres.
ff
. . . loud - ly shout, ... once more, shout once more, Har-vest home,
piu cres.
ff
loud - ly shout,

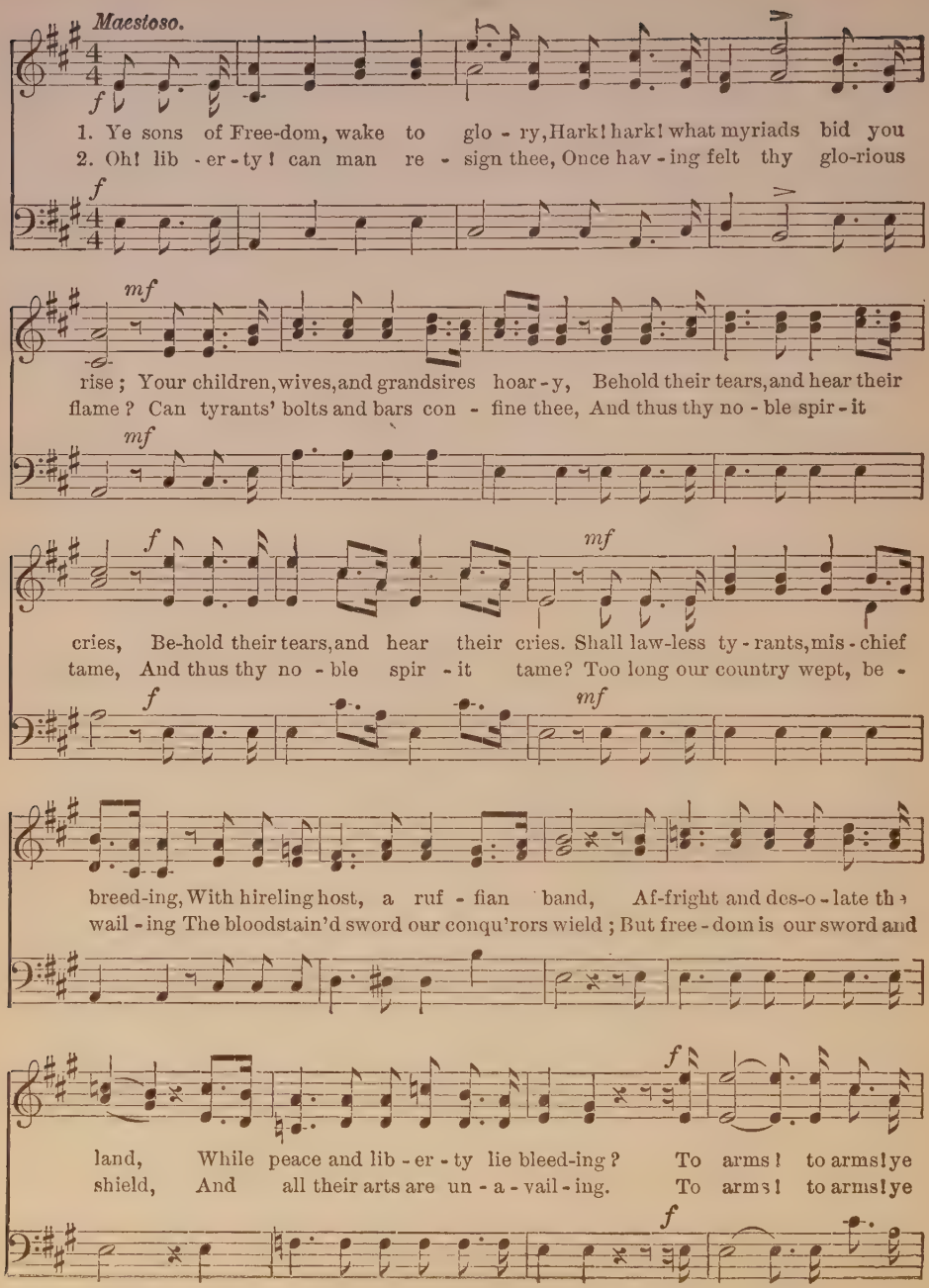
Harvest Home.

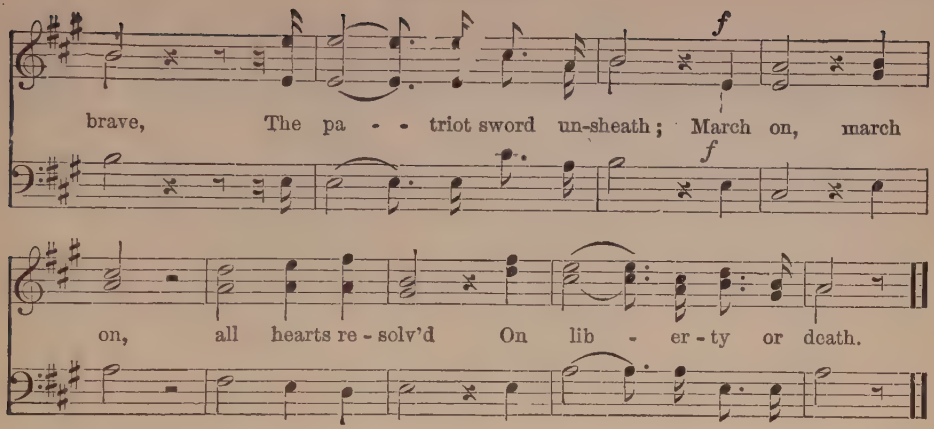


Pibroch of Donnel Dhu.*

Walter Scott. Scotch Folksong.



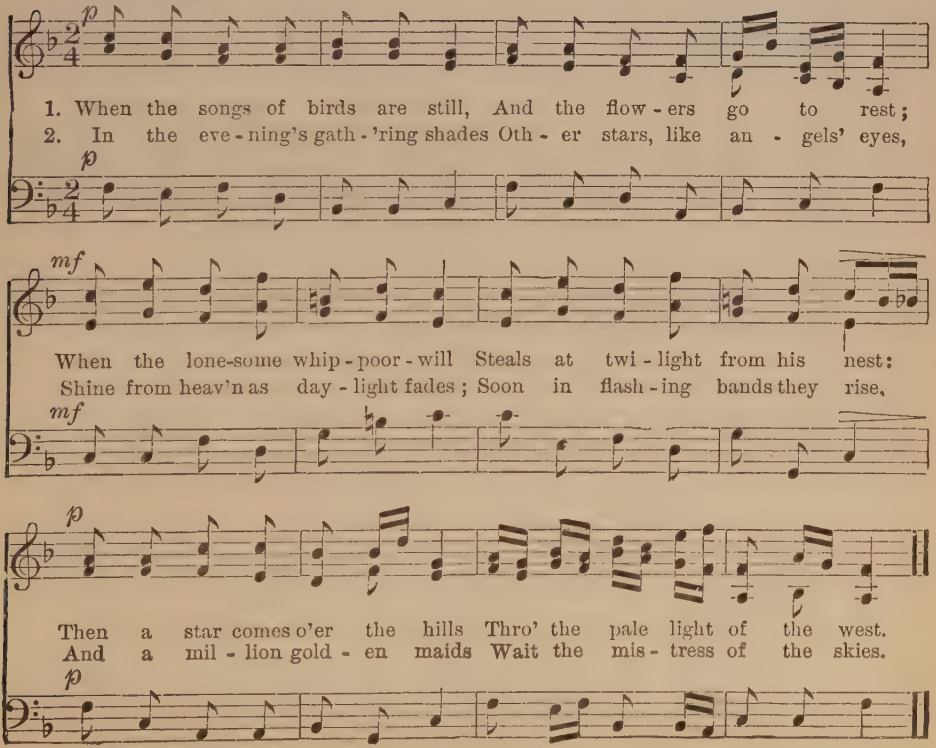

Maestoso.
1. Ye sons of Free-dom, wake to glo - ry, Hark! hark! what myriads bid you
2. Oh! lib - er - ty! can man re - sign thee, Once hav - ing felt thy glo-rious
rise; Your children, wives, and grandsires hoar - y, Behold their tears, and hear their
flame? Can tyrants' bolts and bars con - fine thee, And thus thy no - ble spir - it
cries, Be-hold their tears, and hear their cries. Shall law-less ty - rants, mis - chief
tame, And thus thy no - ble spir - it tame? Too long our country wept, be -
breed-ing, With hireling host, a ruf - fian band, Af-fright and des-o - late th
wail - ing The bloodstain'd sword our conqu'rors wield; But free - dom is our sword and
land, While peace and lib - er - ty lie bleed-ing? To arms! to arms! ye
shield, And all their arts are un - a - vail - ing. To arms! to arms! ye



Night-Fall.

From the German of Arndt. Methfessel.

Andante. dolce.

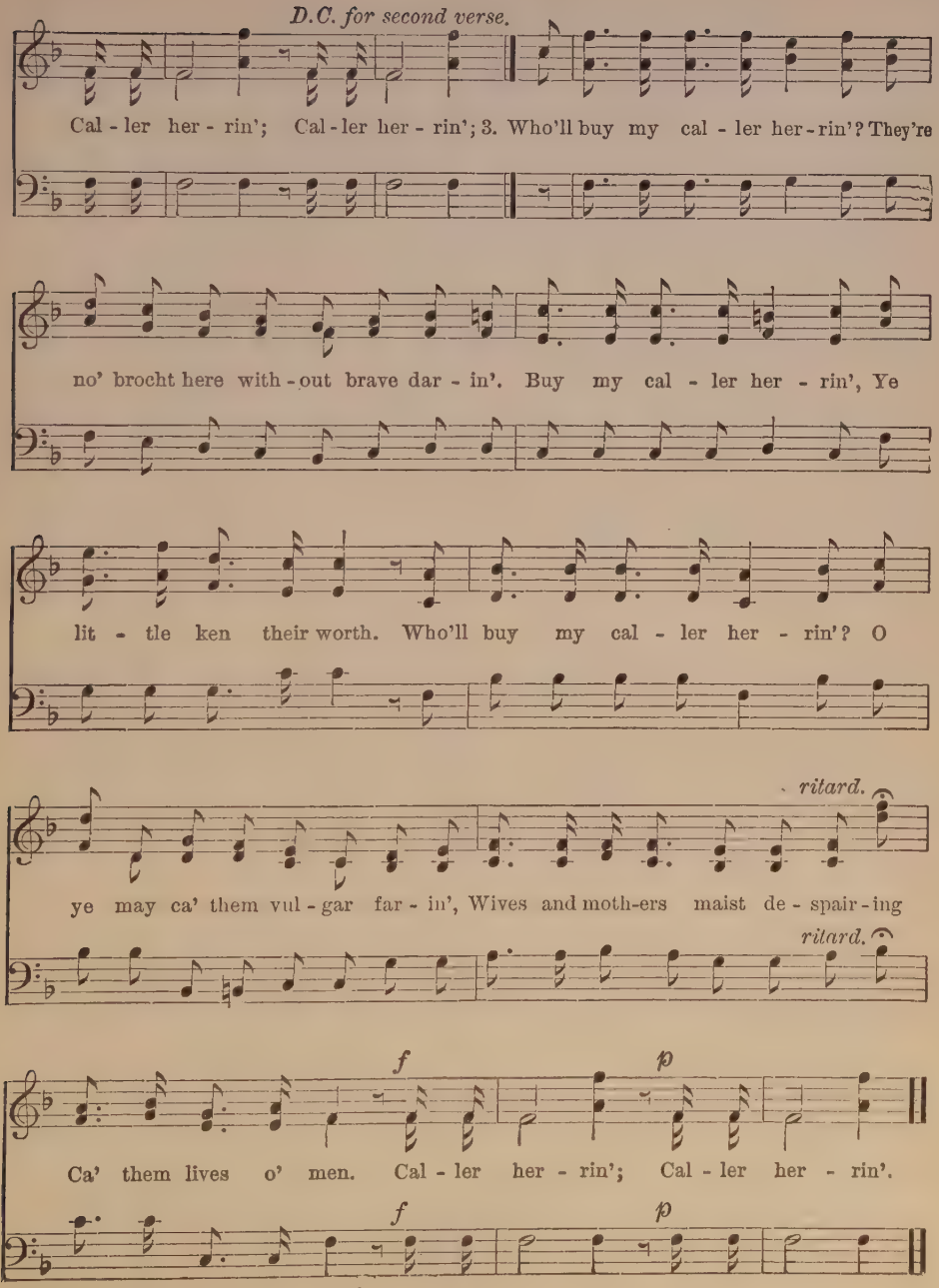


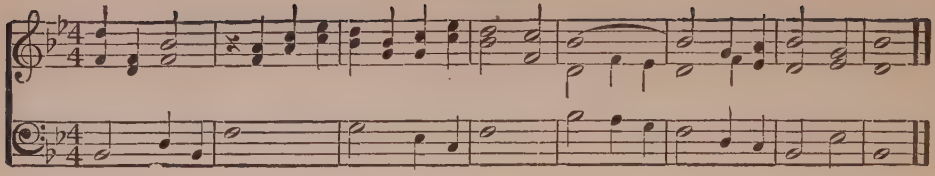
Caller Herrin'.

Lady Nairne. Scotch Folksong, arranged.

Moderato.




D.C. for second verse.
Cal - ler her - rin'; Cal - ler her - rin'; 3. Who'll buy my cal - ler her - rin'? They're
no' brocht here with - out brave dar - in'. Buy my cal - ler her - rin', Ye
lit - tle ken their worth. Who'll buy my cal - ler her - rin'? O
ritard.
ye may ca' them vul - gar far - in', Wives and moth-ers maist de - spair - ing
ritard.
f
p
Ca' them lives o' men. Cal - ler her - rin'; Cal - ler her - rin'.
f
p



Bugle Song.

Tennyson. W. W. Gilchrist.

Allegretto.



Bugle Song.



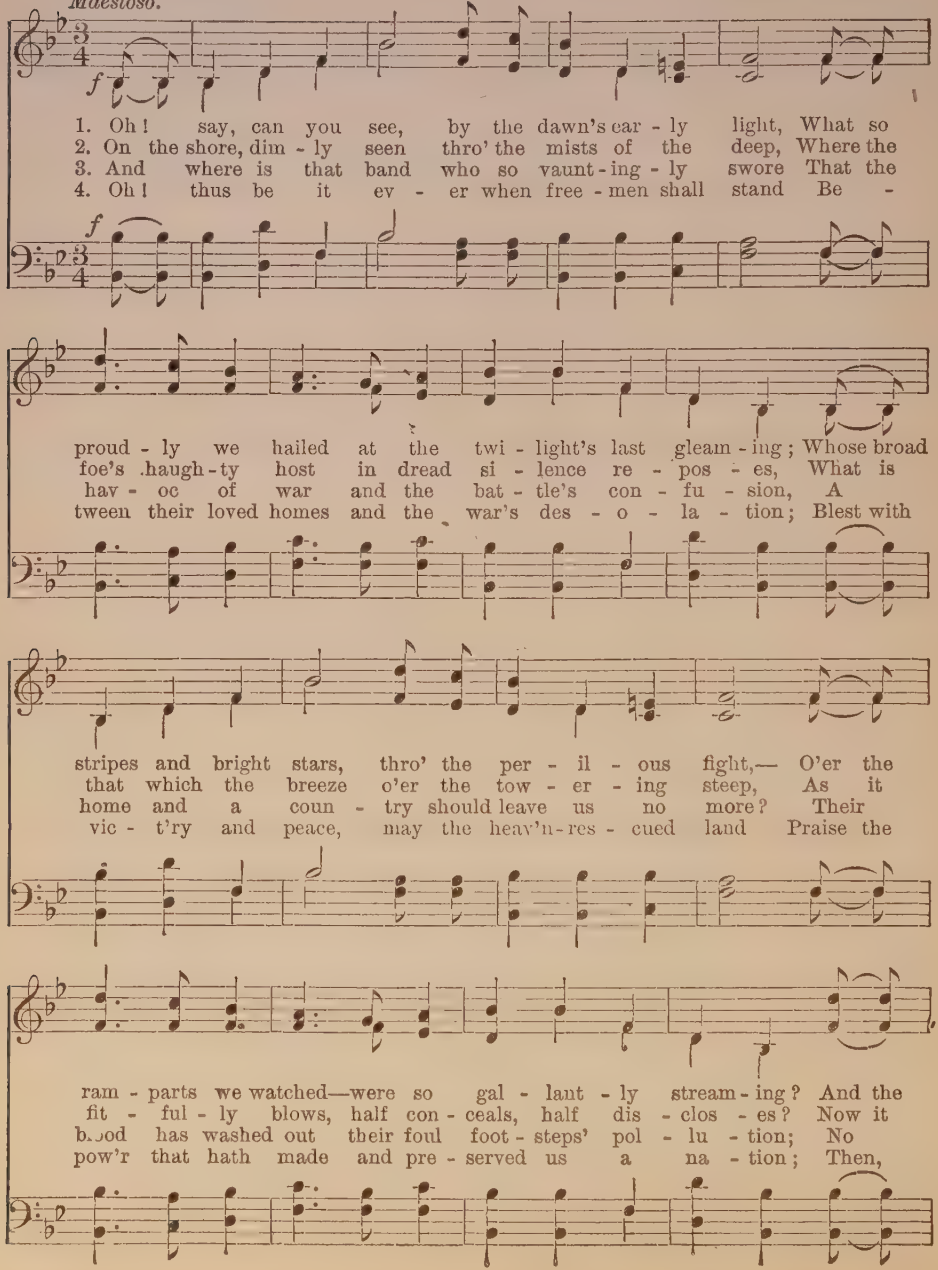
A Study.



The Star-Spangled Banner.

Francis Scott Key. Samuel Arnold.

Maestoso.

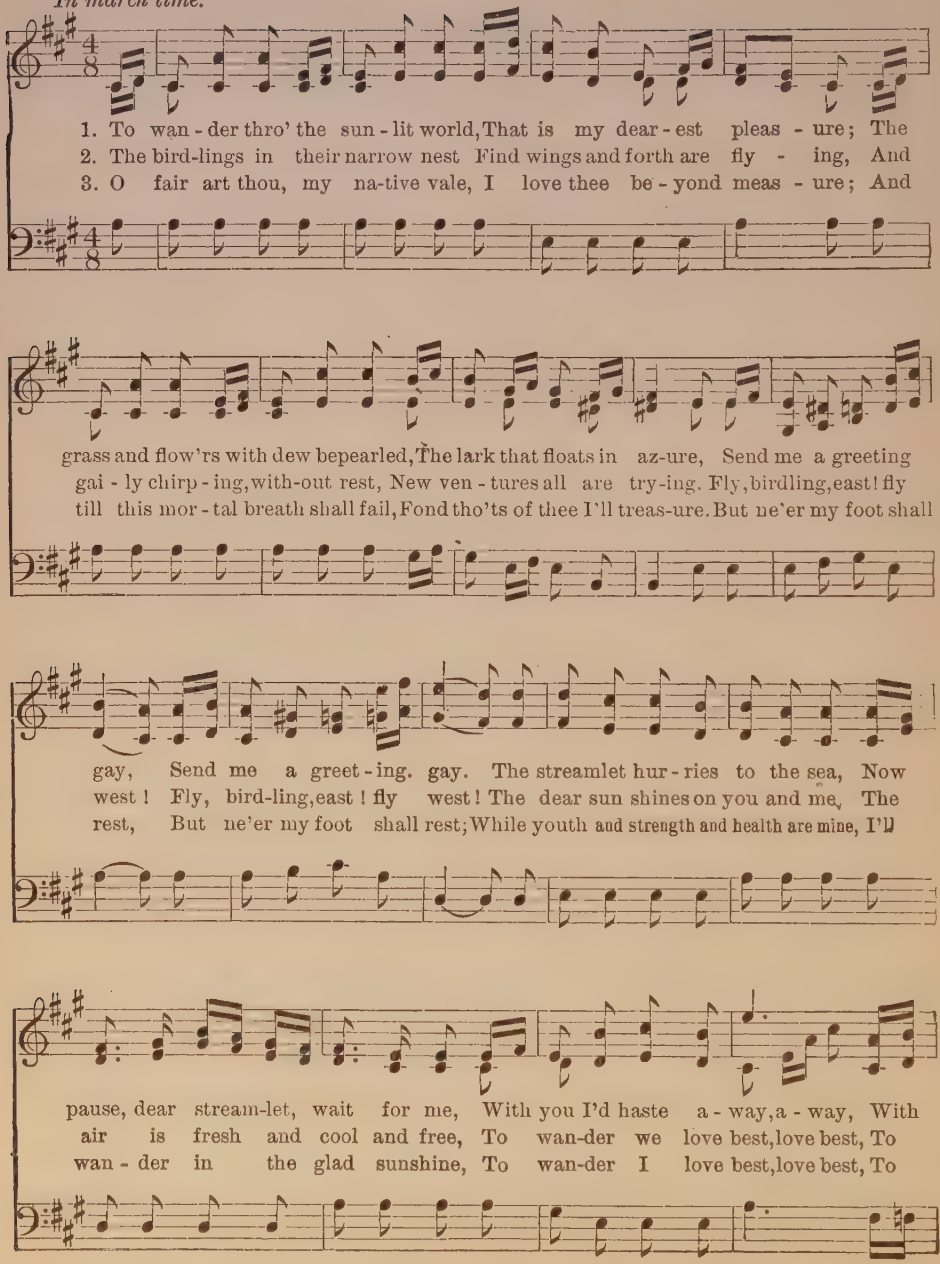


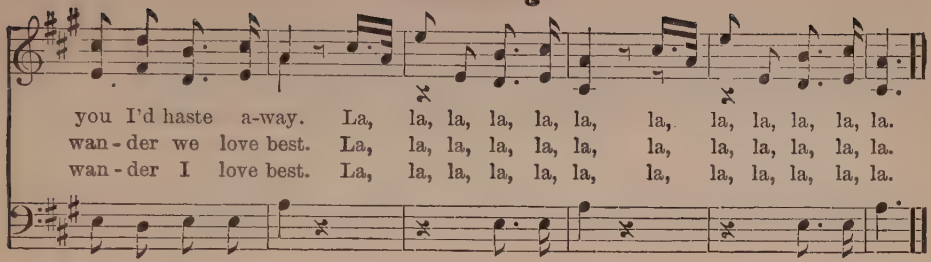

rock - ets' red glare, the bombs burst - ing in air, Gave
catch - es the gleam of the morn - ing's first beam, In full
ref - uge could save the hire - ling and slave From the
con - quer we must, when our cause it is just, And
cres.
ff
proof thro' the night that our flag was still there; Oh!
glo - ry re - flect - ed, now shines in the stream; 'Tis the
ter - ror of flight or the gloom of the grave. And the
this be our mot - to, "In God is our trust." And the
cres.
ff
say, does that star - span - gled ban - ner still wave O'er the
star - span - gled ban - ner, Oh! long may it wave O'er the
star - span - gled ban - ner in tri - umph doth wave O'er the
star - span - gled ban - ner in tri - umph shall wave O'er the
rit.
land of the free and the home of the brave?
land of the free and the home of the brave!
land of the free and the home of the brave.
land of the free and the home of the brave.
rit.

Wandering.

August Becker. L. Liebe.

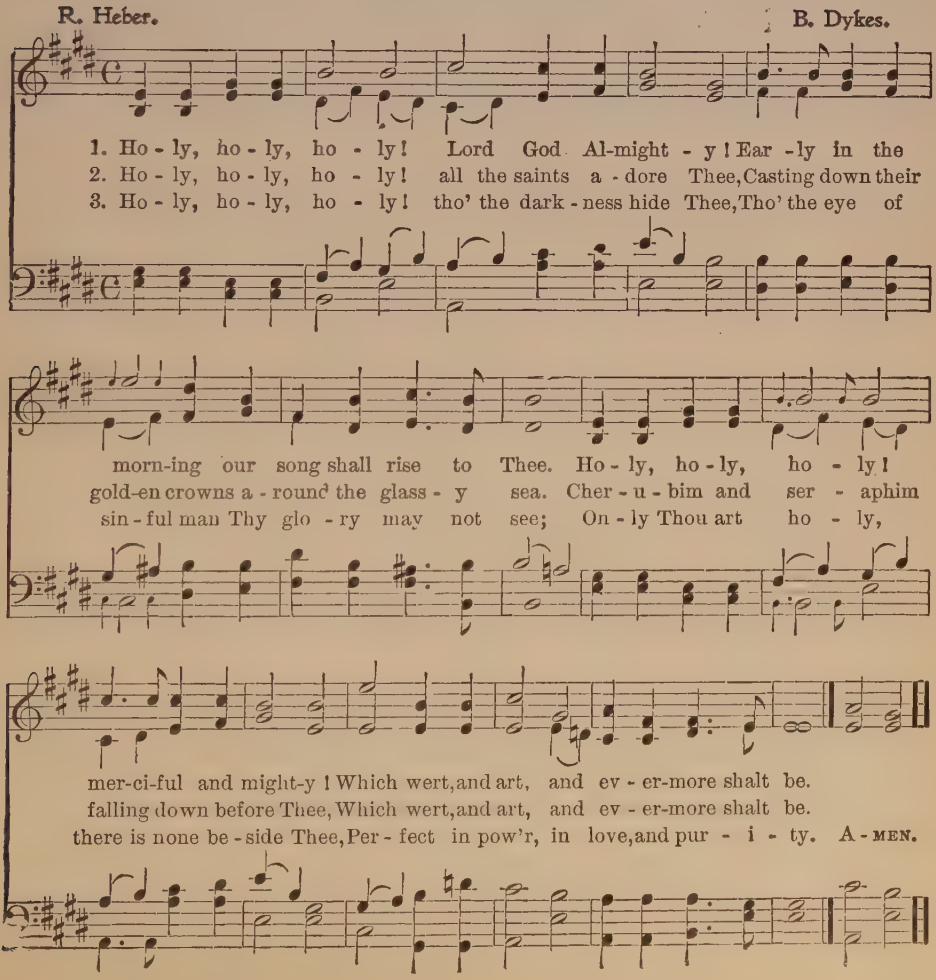
In march time.





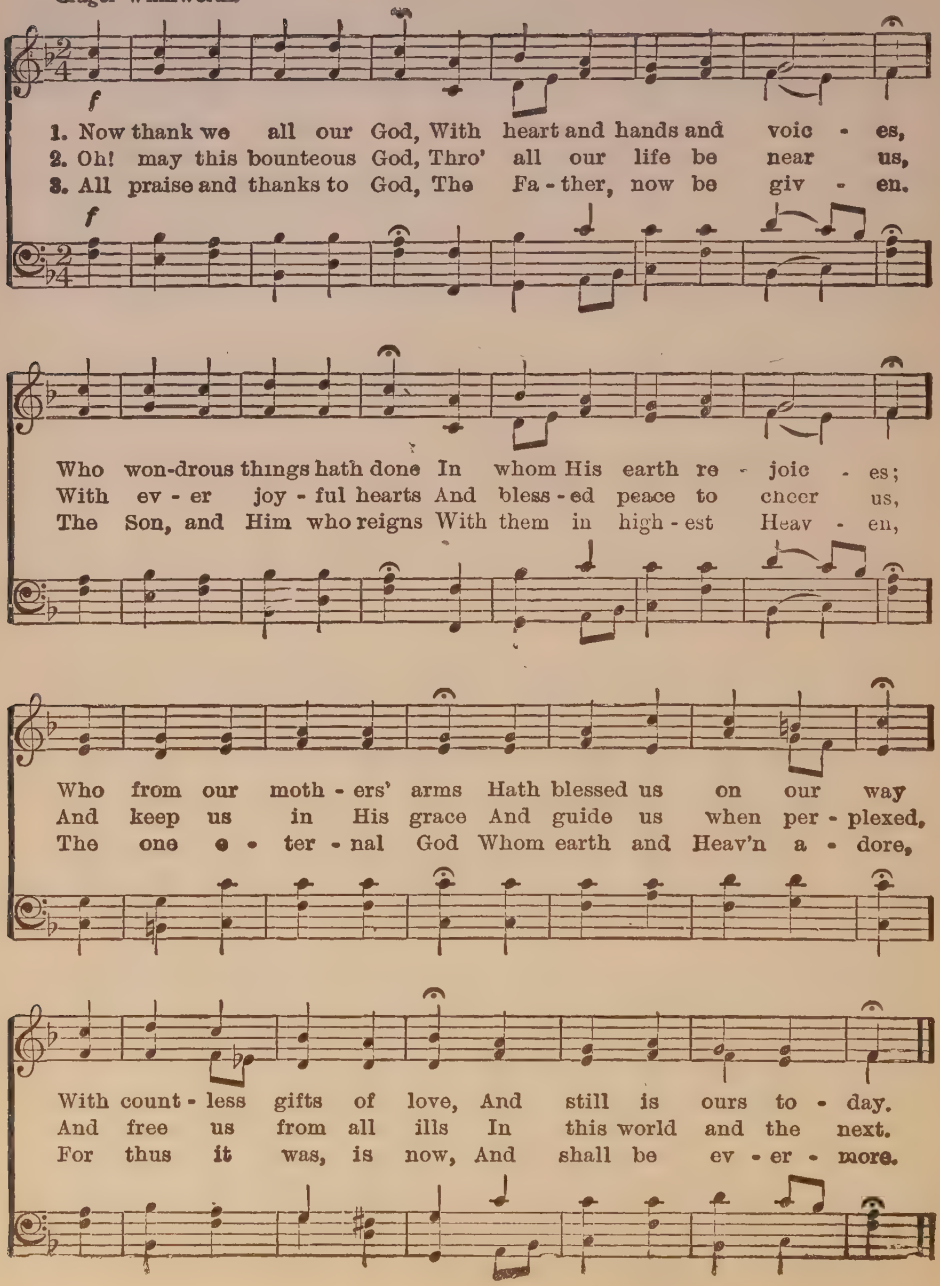
Holy, Holy, Holy!

R. Heber. B. Dykes.



Now Thank We All Our God.

Crager-Winkworth. Martin Rinkart.



The Blue Bells of Scotland.

Mrs. Jordan.

Moderato.

p

1. Oh! where, and oh! where is your High-land lad - die gone? Oh!
2. Oh! where, and oh! where does your High-land lad - die dwell? Oh!
3. What clothes, in what clothes is your High-land lad - die clad? What
4. Sup - pose, and sup - pose that your High-land lad should die? Sup -

p

where, and oh! where is your High - land lad - die gone? He's
where, and oh! where does your High - land lad - die dwell? He
clothes, in what clothes is your High - land lad - die clad? His
pose, and sup - pose that your High - land lad should die? The

cresc.

gone to fight the foe for King George up - on his throne;
dwelt in mer - ry Scot - land at the sign of the Blue Bell;
bon - net's Sax - on green, and his waist - coat of the plaid;
bag - pipes shall play o'er him, I'd lay me down and cry;

cresc.

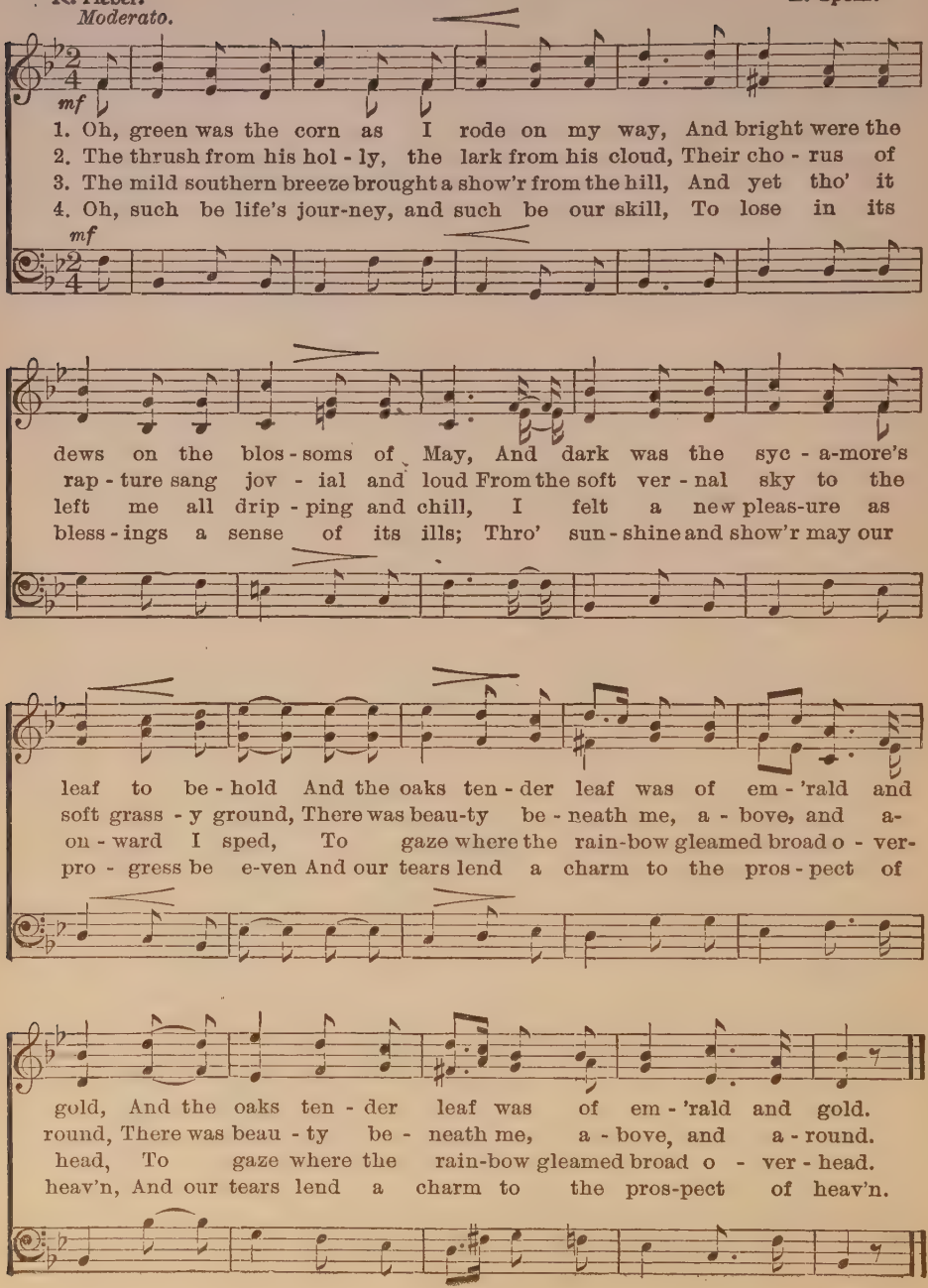
mf

And it's oh! in my heart how I wish him safe at home.
And it's oh! in my heart that I love my lad - die well.
And it's oh! in my heart that I love my High-land lad.
And it's oh! in my heart that I wish he may not die.

mf

The Spring Journey.

R. Heber. *Moderato.* L. Spohr.



The Campbells Are Coming.*

Scotch Folksong.

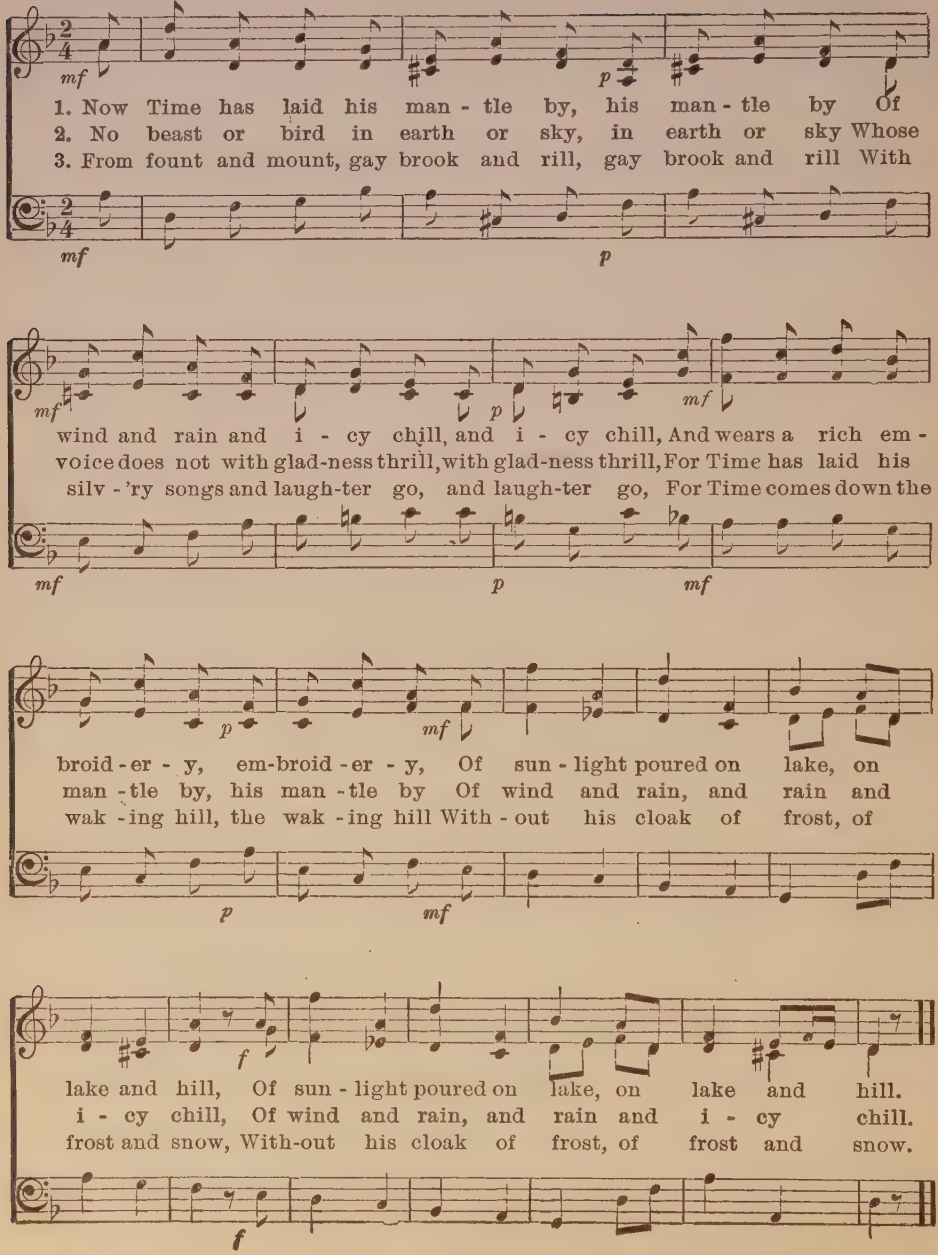


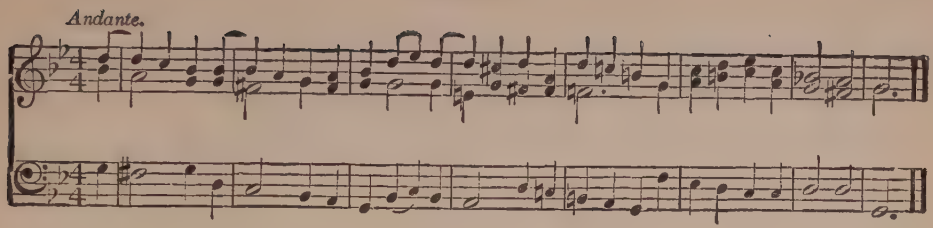
* May be sung without the tenor.

May.

From the French of Charles, Duke of Orleans. Arr. from B. Lachner.

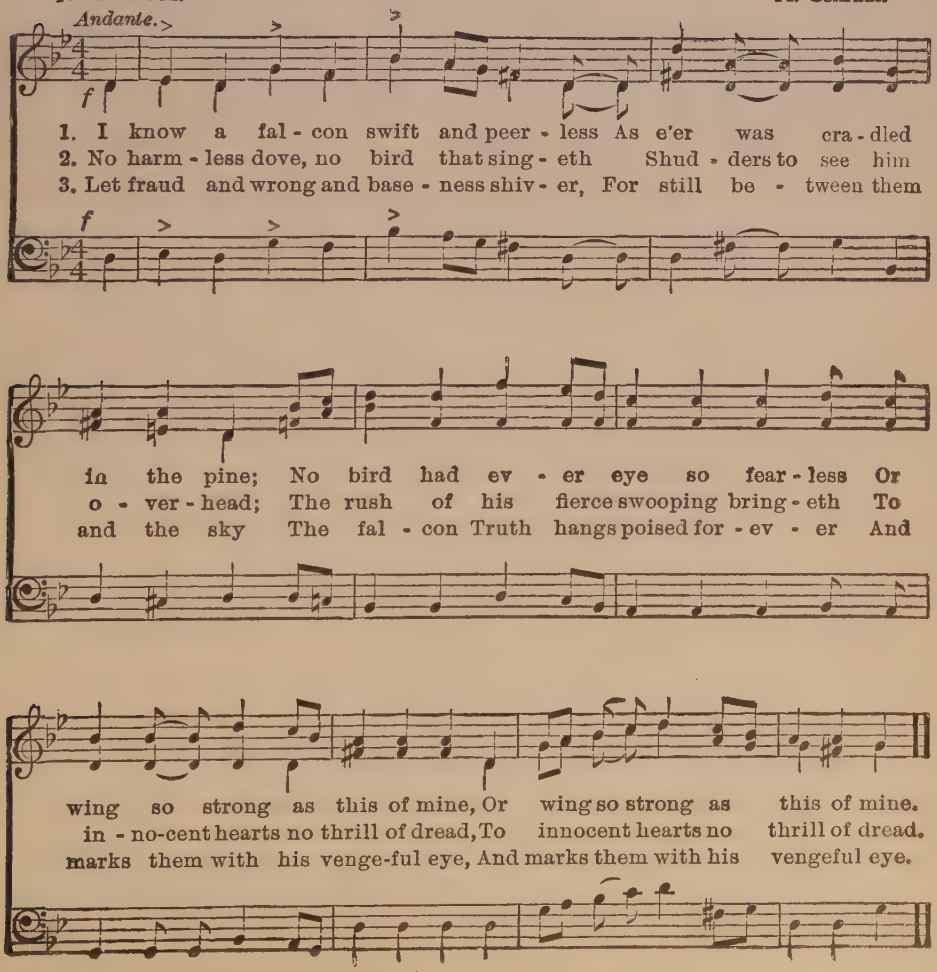
Andante.



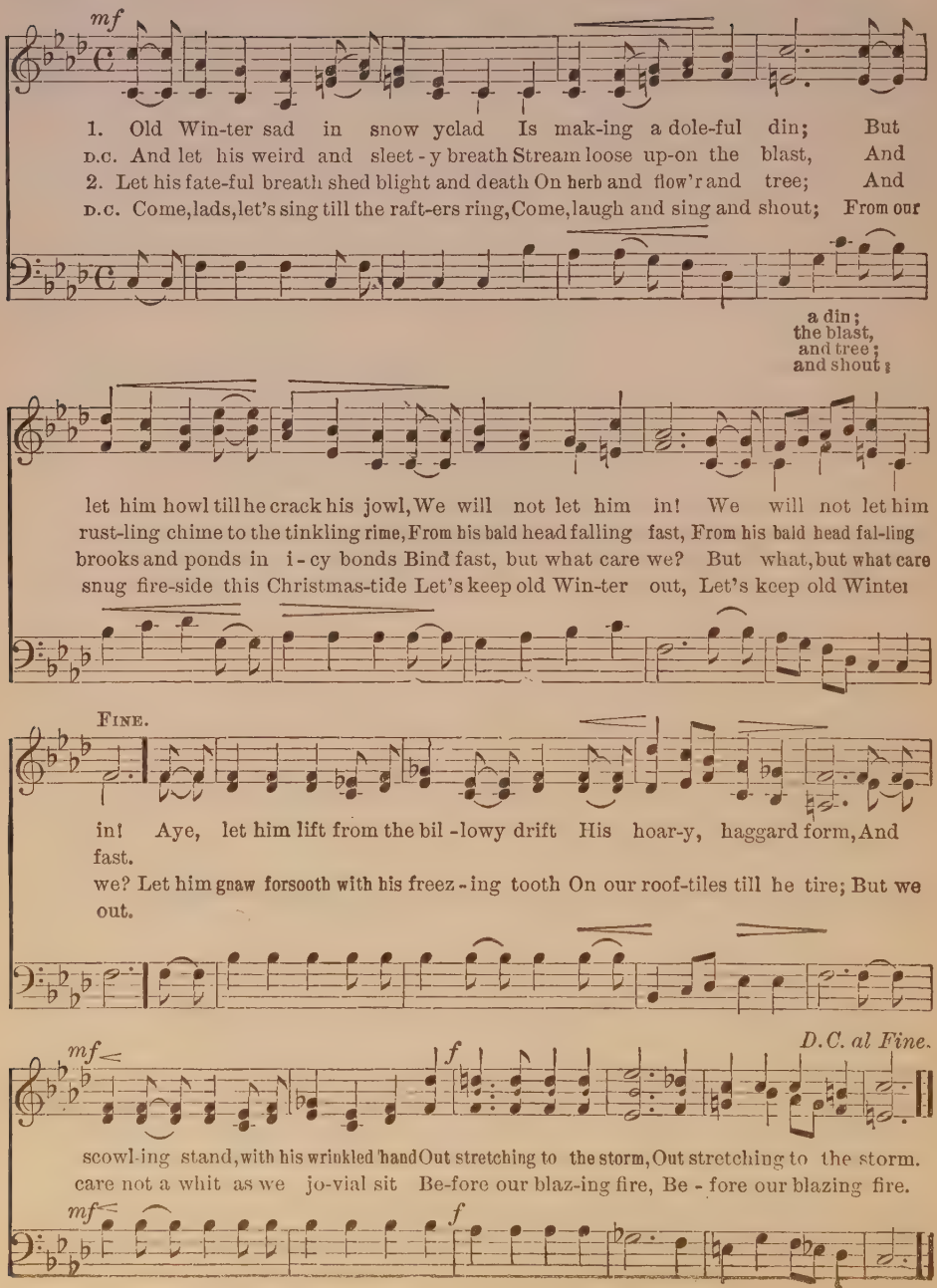


The Falcon.

J. R. Lowell. A. Conradi.

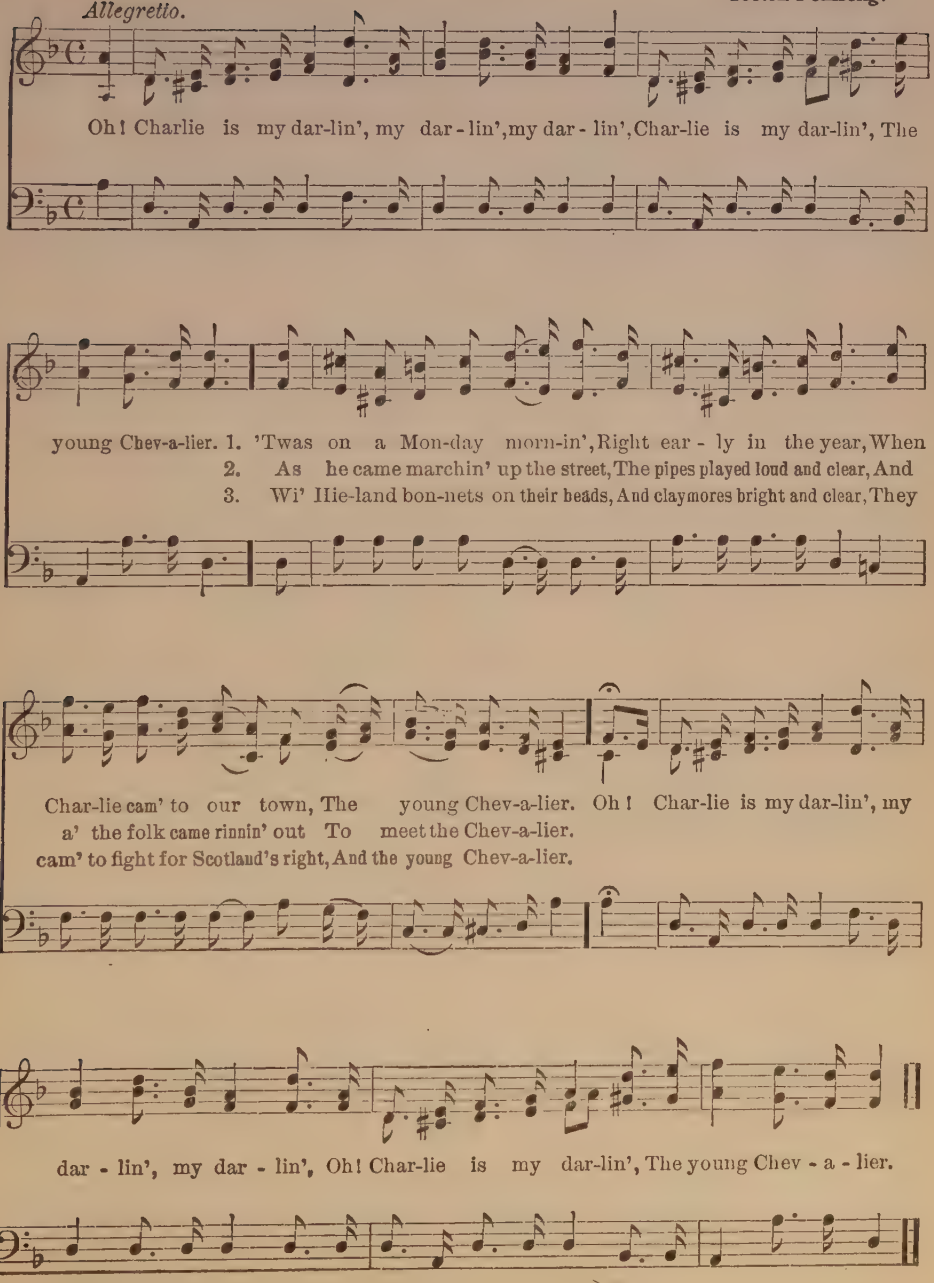


T. Noel. Lionel Pelham.



Scotch Folksong.

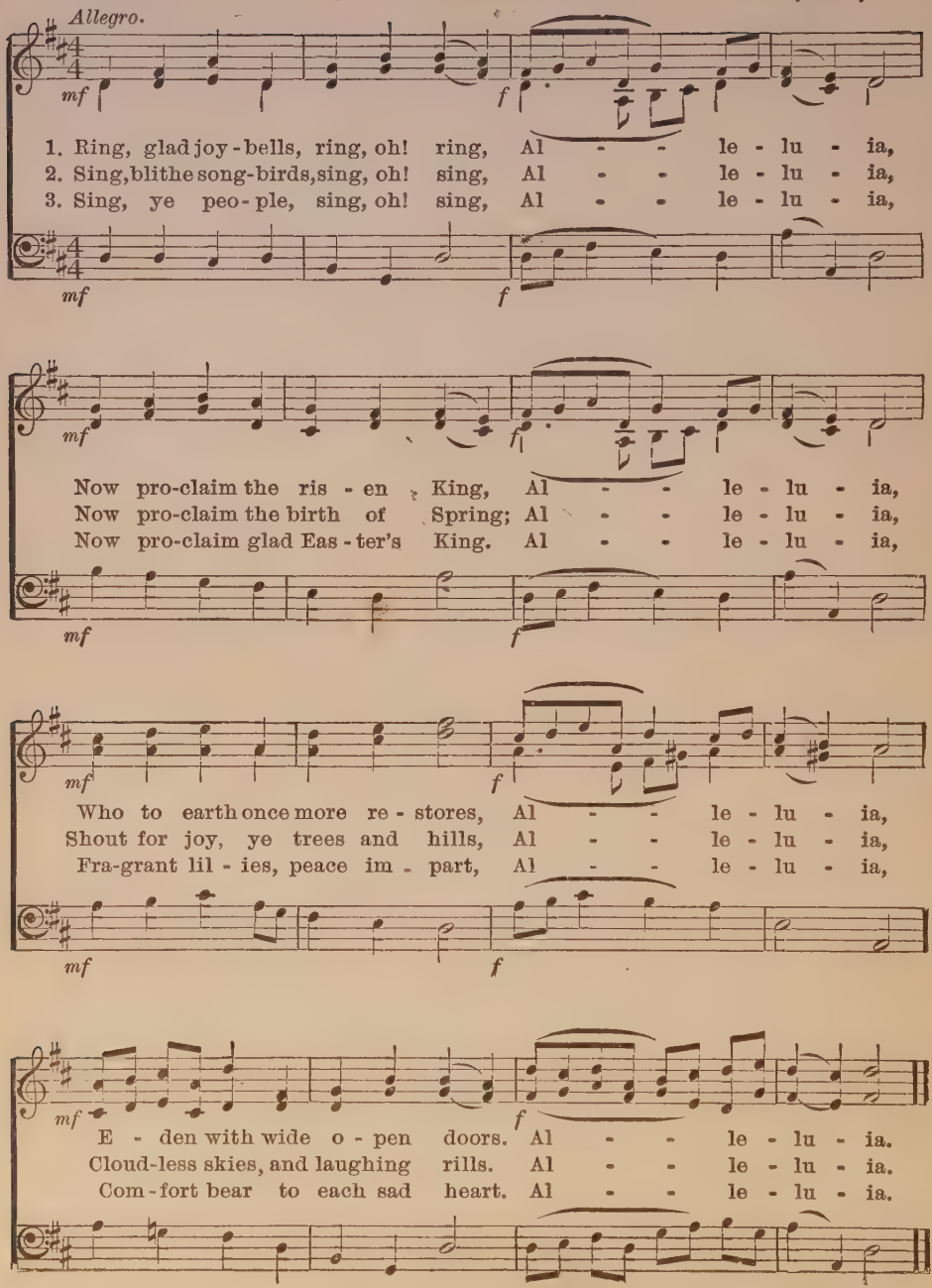
Allegretto.



Easter Anthem.

Louise Dew. Henry Carey.

Allegro.




Tonic Minor.
Major.
Relative Minor.
C
C
A
la
do
la
G
G
E
la
do
la
D
D
B
la
do
la
A
A
F♯
la
do
la
E
E
C♯
la
do
la
F
F
D
la
do
la
B♭
B♭
G
la
do
la
E♭
E♭
C
la
do
la
A♭ or G♯ (5♯)
A♭
F
la
do
la

A *Tone* is a musical sound produced by rapid vibrations and having the essential properties of length and pitch.

The *Pitch* of a tone is its highness or lowness.

An *Interval* is the difference in pitch between any two tones.

An *Octave* is an interval whose higher tone is produced by twice the number of vibrations per second required for the lower tone.

Owing to the frequent coincidence of these vibrations, as shown in the following diagram, the two tones of an octave are very similar, and cannot be easily distinguished when sounded together.



When men and women sing the same tune together their voices are an octave apart.

As every tone has its octave above or below (within a certain limit), we may take either tone of a given octave as 1 and sing another octave higher or lower. Octaves may be thus extended until the highest or lowest limit is reached.

A *Scale* is a succession of eight tones, progressing by intervals called steps and half-steps, with the eighth tone an octave higher than the first.

The most familiar scale is known as the *major scale*, the half-steps of which occur between 3 and 4, and 7 and 8. The scale names of the major scale are 1, 2, 3, 4, 5, 6, 7, 8. The syllables, do, re, mi, fa, sol, la, ti, do, are the singing names.

Tone 1 of the scale is called the key-note, because it governs the relative pitch of all the other tones of the scale, and is the point toward which all melody seeks repose.

The tones of the scale and their octaves compose what is called a *Key*. It is not necessary, however, to sing these tones in regular order so long as the effect is pleasing.

Other kinds of scales will be treated later on.

The scale names do not indicate absolute pitch, for the scale may be sung high or low; but every tone has a pitch name as well as a scale name. The pitch names are C, D, E, F, G, A, B, which are repeated in every octave.

Diagram 1.

(C—8 / B—7)
A—6
G—5
(F—4 / E—3)
D—2
C—1

The scale may begin with any pitch, that is, any tone may be taken as 1 of the scale. Tone 1 is called the *Key-note*, or tonic. When 1 of the scale is G, the key is G; when 1 is E♭, the key is E♭, and so on. If we sing the tones C, D, E, F, G, A, B, C, in the order named, we sing the major scale, because the tones represented by these pitch names are arranged (with reference to steps and half-steps) to correspond with the tones of the scale. See diagram 1.

Diagram 2.

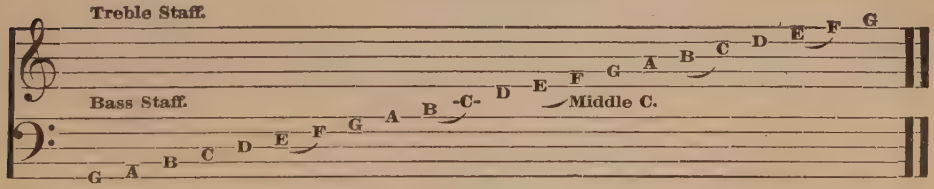
G—8
F♯—7
F
E—6
D—5
C—4
B—3
A—2
G—1

Now if we take G for our key-note and sing G, A, B, C, D, E, F, G, we do not sing the major scale, because F–G, being a whole step, does not correspond with the half-step 7–8 in the scale. But if we substitute F♯ for F, the correct order of intervals (steps and half-steps) would be preserved. See diagram 2. The key of G, therefore, has one sharp (F sharp). By studying the diagrams on the key pages, it will be readily seen how the different keys are made, and why the sharps and flats are used.

Names of Notes, Staff, Clefs.

Notes are written signs for tones. They are written on or between horizontal lines called the staff. The *great staff* has eleven lines. The middle line represents the pitch C and is called *middle C*. The part of the staff above middle C is called the *treble* staff, and the part below middle C is called the *bass* staff. As these divisions of the great staff are usually printed some distance apart, the middle line (middle C) is dropped and signs called Clefs are used to designate them.

The Great Staff.



Letters connected thus: E F, denote half steps.

The first line below the treble staff and the first line above the bass staff represent the same tone—middle C.

Treble Sign or Clef.



Sometimes called the G Clef.

Bass Sign or Clef.



Sometimes called the F Clef.

Added or Leger lines above or below are used when the staff is not sufficient.

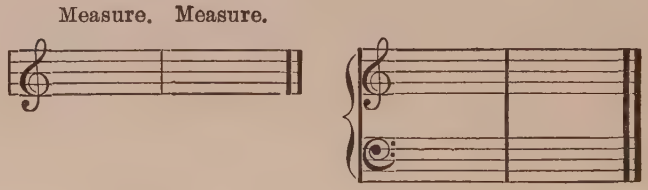
Time Values of the Notes.

The relative length of tones is indicated by the *shape* of the notes.

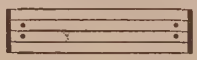
Whole. Half. Quarter. Eighth. Sixteenth. Thirty-Second.

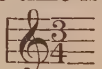


Every piece of music is divided into small sections of equal time-value, called *Measures*. This division is made audible by *Accentuation* (stress); visible, by *Bars*, which are perpendicular lines drawn through the staff (or staves) at the end of each measure. A double bar indicates the end of a part or movement.



The repetition of a part is indicated by dots, thus:

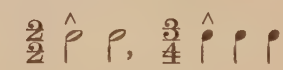


With reference to the different note-values and accentuation of the measures, different kinds of time are formed. The time is indicated at the beginning of every piece in the form of a fraction.  indicates that there are three quarters-notes (or their equivalent) to be counted in every measure. The numerator expresses the number of counts to each measure; the denominator, the kind (note-value) of counts. Until recently $\frac{4}{4}$ was represented by $\mathbf{C}$; $\frac{2}{2}$, by $\mathbf{\Cclosed}$.

Simple measures are those of two and of three counts, all the others are *Compound* ($4 = 2 \times 2$, $6 = 2 \times 3$, etc.).

A piece of music may begin with any part of a measure, this incomplete measure being called the *Initial Arsis*.

Accent is the stress or emphasis laid on special counts. Simple measures have but one accent, namely, on the first count:



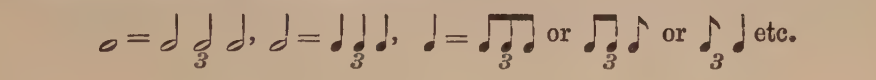
Compound measures are formed of 2 or 3 simple measures, and thus have two accents, the first being the stronger.



Rhythm is the regular recurrence of equal measures, and may be expressed in motion as well as sound.



This division of every note into two of the next lower denomination is the normal one. The most common of the abnormal or irregular divisions of notes arises when a note is divided into three equal ones, called a *Triplet.* Triplets are marked with a slanting *3*.

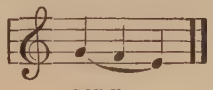


The Tie, Slur, Hold.

The *Tie* (‿) combines notes of the same pitch (height) in such a manner that they are held as one note of the value of all the notes so joined.



A *Slur* (‿) connects notes that are to be sung to the same syllable.



A *Hold* (𝄐), when placed either over or under a note or rest, adds to its value usually one measure, less the length of the note.

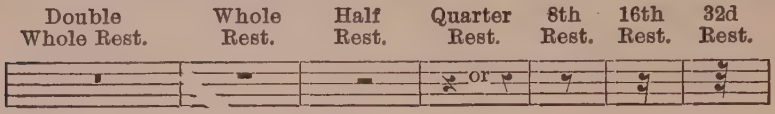
A *Dot* after a note prolongs its value by half.



A second dot adds to the total tone value half the value of the first dot.



The signs of silence corresponding to the various notes are called *Rests.*



Rests may be dotted like notes.

Chromatics.

Besides the regular tones of the major and minor scales, there are *intermediate* tones called *Chromatics.* These are between the regular tones of the scale, except where the half-steps occur. For instance: *sharp 4* is a tone half way between 4 and 5; *flat 7* is a tone between 6 and 7.

A half-step is also called a *semi-tone*, and a whole step a *whole tone.*

A *Sharp* (♯) signifies that the line or space on which it is used represents a tone a half-step higher than the original tone. Likewise, a *Flat* (♭) means a half-step lower. A *Natural* (♮) annuls the effect of a sharp or flat.

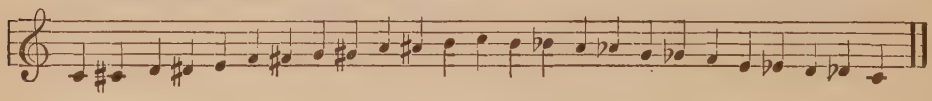
A *Double Sharp* (𝄪) signifies that the line or space on which it is used represents a tone a whole step higher than the original tone. Likewise, a *Double Flat* (♭♭) means a whole step lower. A *Double Natural* annuls the effect of a 𝄪 or ♭♭. The ♯, 𝄪, ♭, and ♭♭ are called *chromatic signs*, and affect only the measure in which they occur.

Tones sounding alike, but differently named and written, like B and C♭, C♯ and D♭, are *Enharmonic Changes*, one for the other.

The Chromatic Scale.

A scale progressing by half-tone steps is termed a *chromatic* scale.

The ascending chromatic scale is usually written with sharps, the descending chromatic scale with flats.



Minor Scales.

There are two kinds of minor scales, the *harmonic* and *melodic.* In the harmonic minor scale the tones succeed each other at the following intervals:

Scale of A Minor (harmonic).



Half-steps are found here from 2–3, 5–6, 7–8; whole-steps from 1–2, 3–4, 4–5; the progression 6–7 is a step and a half.

The melodic minor scales differ from the harmonic in that they do not, like the latter, raise merely the seventh degree both in ascending and descending, but *raise in ascending the sixth and the seventh degrees, while in descending neither of these is raised.*

Scale of A Minor (melodic).



On each of the twelve tones of the chromatic scale is found a major scale, as well as the two minor scales.

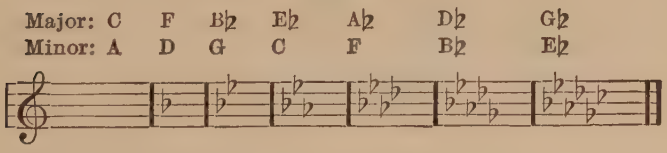
The construction of all the other scales after the model of C Major and A Minor necessitates the introduction of sharps and flats which, when placed after the clef, are called *signatures;* when otherwise placed they are called *accidentals.*

Signatures of the Most Common Scales.

(Sharp Keys.)



(Flat Keys.)



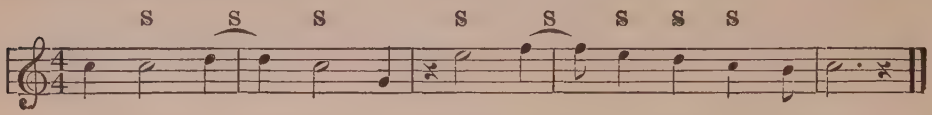
We say of a composition bearing the signature of any of these scales that *it is written* in the key similarly named. By the term *Key* we understand the relation of the tones to an individual tone as key-note.

The term *Scale* applies only to tones connected in stepwise succession; the term *Key* is applied to every species of tone-connection.

Keys (scales) of the same signature are called *relative.*

The signature leaves undecided whether a piece is written in major or in the relative minor. But this can usually be determined by the character of the melody.

Tones beginning on un-accented counts and held over accented ones are called *Syncopations.*



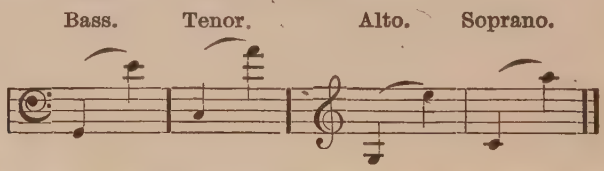
The degree of rapidity or slowness of a piece is called its *Tempo*, and is indicated by Italian terms. Terms relating to expression, degree of tone-power, delivery, etc., are also taken from the Italian.

The *Appoggiatura* (grace note) is a short note without accent, and its value is taken from that of the preceding note or rest.

The Human Voice.

Human voices are in general classified as Bass and Tenor (male); Alto and Soprano (female).

The *average* compass of the mature voice is:

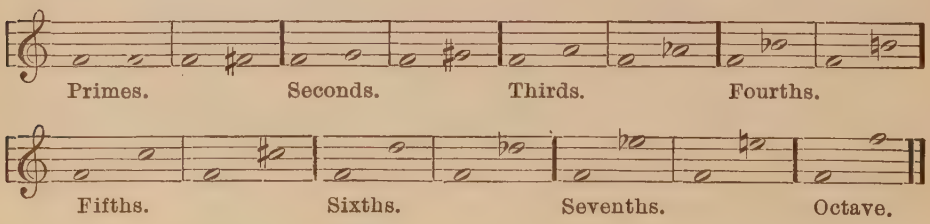


When the tenor part is written in the G clef the tones sound an octave lower than they are written.

Intervals.

An Interval is the difference in pitch between two tones, measured by the number of staff degrees used.

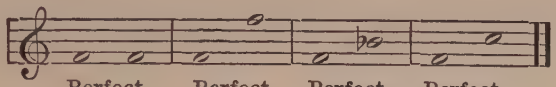
Intervals are called primes, seconds, thirds, fourths, fifths, sixths, sevenths, and octaves.*



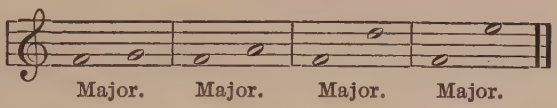
*An octave  plus a second is called a ninth.

An octave  plus a third is called a tenth.

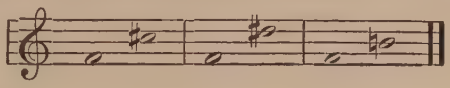
The prime, octave, fourth, and fifth, found between 1 and 1, 1 and 8, 1 and 4, and 1 and 5 respectively, of the major scale, are called *Perfect* intervals.



The second, third, sixth, and seventh, found between 1 and 2, 1 and 3, 1 and 6, and 1 and 7 respectfully, of the major scale, are called *Major* intervals.

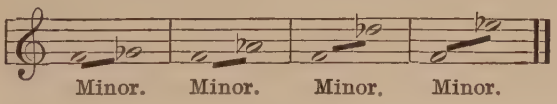


When a perfect or a major interval is extended by a half-step, as:

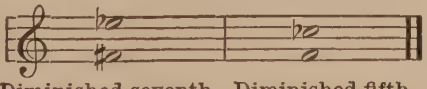


it is called *Augmented.*

When a major second, third, sixth, or seventh is made a half-step smaller, it becomes a *Minor* second, third, sixth, or seventh.

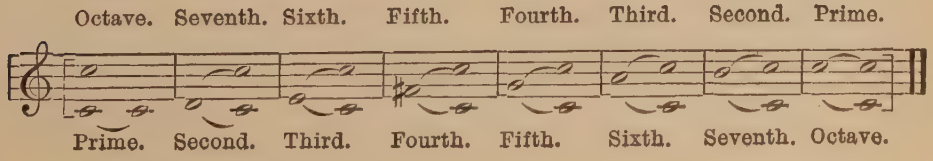


When a minor or a perfect interval is made a half-tone smaller it becomes a *Diminished* interval.



Inversion of Intervals.

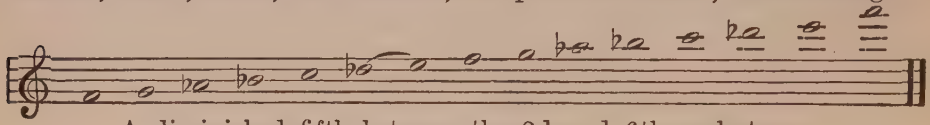
If the lower tone of an interval is put an octave higher, or the higher tone an octave lower, we obtain the *Inversion* of this interval.



The inversion of an interval is thus seen to be its complement to an octave. A prime becomes an octave; a second, a seventh; a third, a sixth; a fourth, a fifth, and *vice versa.*

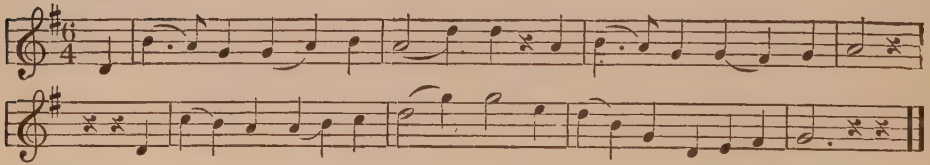
The examples above show furthermore, that by inversion, major intervals become minor; augmented ones, diminished, and *vice versa;* but perfect ones remain perfect.

An examination of the minor scale will disclose besides major and minor seconds, thirds, sixths, and sevenths, and perfect intervals, the following:



A diminished fifth between the 2d and 6th scale-tones.
" " " " 7th " 4th "
An augmented " " " 3d " 7th "
" second " " 6th " 7th "
" fourth " " 4th " 7th "
A diminished seventh " " 7th " 6th "

MAJOR.



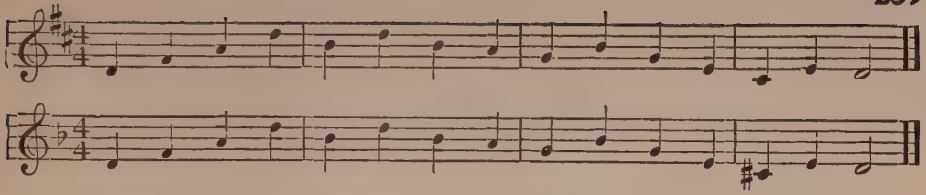
MINOR.

Schulz.



Intervals Compared in the Major and the Minor.





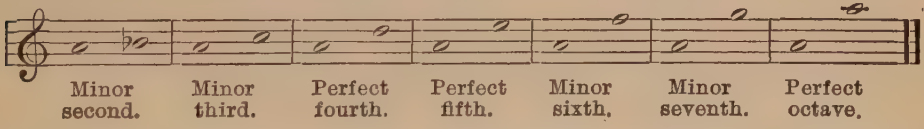
The intervals found between 1 of the major scale and the other scale tones are *Major* intervals, excepting the fourth, fifth, and octave.

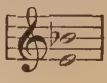


Comparing with these intervals those between 2 of the scale and the other scale tones in order, we find a minor third and minor seventh.

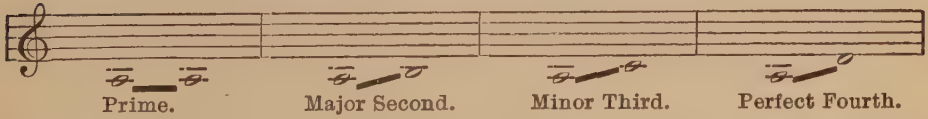


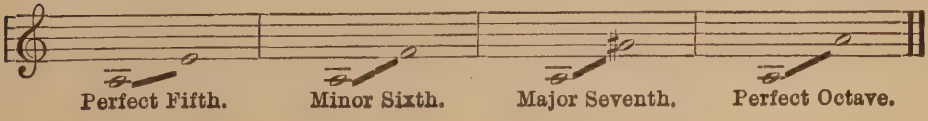
Between 3 of the major scale and the other scale tones in their order we find minor second, minor third, perfect fourth, perfect fifth, minor sixth, and minor seventh, and perfect octave.



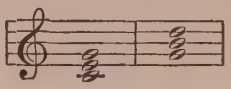
Reckoning with 4, 5, and 6 as starting points, we find no new intervals excepting the augmented fourth  and the diminished fifth. 

Intervals of the Harmonic Minor Scale.





A triad is a combination of a scale tone, its third and fifth, as:



Triads are named from their bass note or lowest tone.

A triad may be found on each tone of the major and the minor scale, as:

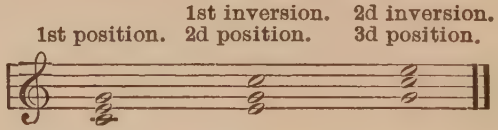


Triads are of four kinds: Major, minor, diminished, and augmented. The major triad, consisting of a tone, its major third and perfect fifth is found on the 1st, 4th, and 5th degrees of the major scale, and on the 5th and 6th degrees of the minor scale. The minor triad consisting of a tone, its minor third and perfect fifth is found on the 2nd, third, and sixth degrees of the major, and on the 1st and 4th degrees of the minor scale.

The diminished triad consists of a tone, its minor third and diminished fifth, and is found on the 7th degree of the major and on the 2d and 7th degrees of the minor scale.

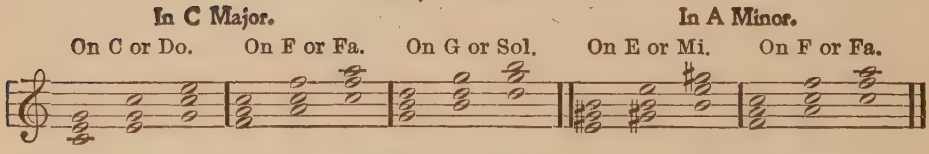
The augmented triad consists of a tone, its major third and augmented fifth, and is found on the third degree of the minor scale.

Each triad has three positions and two inversions.

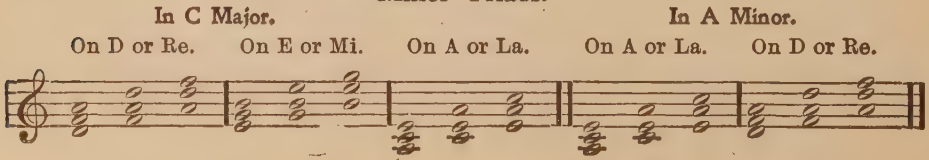


Triads With Their Inversions.

Major Triads.

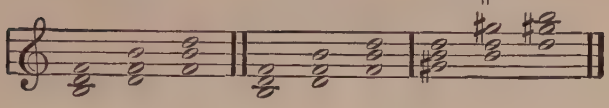


Minor Triads.



In C Major. In A Minor.

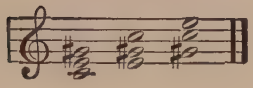
On B or Ti. On B or Ti. On G♯ or Si.



Augmented Triads.

In A Minor.

In C or Do.



Chords of the Seventh.

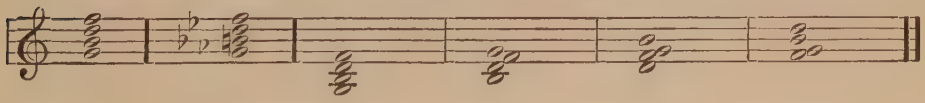
A chord of the Seventh consists of a scale-tone, its third, fifth, and seventh.

A chord of the Seventh is found on each tone of the major and the minor scales.

The most important of these are:

1. The chord of the Dominant Seventh on the fifth step, or dominant of major and minor. The chord consists of the dominant, its major third perfect fifth, and minor seventh.

C Major. C Minor. 1st position. 2d position. 1st inversion. 3d position. 2d inversion. 4th position. 3d inversion.



2. The chord of the Diminished Seventh, found on the seventh degree in minor. It consists of the seventh tone, its minor third, diminished fifth, and diminished seventh.

C minor. 1st position. 2d position. 1st inversion. 3d position. 2d inversion. 4th position. 3d inversion.



Common Italian Terms Used in Music.

A—in, at, to, according to, for.
Accelerando—accelerating the motion.
Adagio—slow.
Ad libitum (Latin)—at pleasure.
Agitato—agitated.
Alla—like, in the style of.
Allegretto—somewhat quick.
Allegro—quick, lively.
Andante—walking, moderately quick.
Andantino—a little slower than *Andante;* sometimes, more rapid.
Anima—soul expression.
Animato—with spirit.
Assai—very.
Brio—fire.
Calando—diminishing in tone-volume.
Cantabile—singing, melodious.
Con—with.
Crescendo ()—increasing in tone-volume.
Da capo (*D.C.*)—from the beginning.
Dal segno (*D.S.*) or (𝄋)—from the sign.
Decrescendo ()—diminishing in tone-volume.
Diminuendo ()—diminishing in tone-volume,
Dolce—sweet, with expression.
Energico—with energy.
Espressivo—with expression.
Fine—end.
Forte (*f*)—loud.
Fortissimo (*ff*)—very loud.
Forza—power, force.
Fuoco—fire.
Grazia—grace.
Grazioso—graceful.
Grave—serious, very slow.
Larghetto—somewhat broad and slow.
Largo—broad, very slow.
Legato—connected.
Lento—slow.
Ma—but.
Marcato—accented.
Marcia—march; *alla marcia*—marchlike.
Marziale—martial.
Meno mosso—slower.
Mezzo (*a*)—half.
Moderato—moderate.
Molto—much, very.
Morendo—dying, diminishing in motion and tone-volume.
Moto—motion.
Non—not.
Pesante—heavy, emphatic.
Pianissimo (*pp*)—very soft.
Piano (*p*)—soft.
Più—more, *Più forte*—louder, *Più mosso*—more rapid.
Presto—very quick.
Primo (*a*)—first, *Tempo primo*—in the original time (after an acceleration or retard.)
Poco—little, *Poco a poco*—little by little, gradually.
Quasi—as it were, almost.
Rallentando (*rall.*)—retarding motion.
Risoluto—resolute.
Ritardando (*rit.*)—retarding motion.
Ritenuto (*riten.*)—holding back.
Secondo (*a*)—second.
Sforzando (>) } louder, accented.
Sforzato (*sf*, *sfz.*) }
Smorzando—dying, diminishing in motion and tone-volume.
Solo (pl. *soli.*)—alone, to be sung or played by one voice or instrument.
Sostenuto—sustained.
Staccato—detached, disconnected.
Stringendo—accelerating the motion.
Tempo—time, movement.
Tenuto (*ten.*)—held, sustained.
Tranquillo—tranquil.
Tutti—all, in contrast with *solo, or soli.*
Un poco—a little.
Vivace. } —lively.
Vivo. }
Voce—voice.

INDEX.

TITLE.	COMPOSER.	PAGE.
Above the Clear Blue Sky	*E. J. Hopkins(Arr.)*	206
America	*Carey*	131
April	*Eleanor Smith*	13
Archer, The	*Old Melody*	142
Auld Lang Syne		151
Autumn	*C. Gramm (Arr.)*	23
Autumn Strews on Every Plain, The	*Elizabeth Stirling (Arr.)*	194
Awake, My Soul, and With the Sun	*Barthelemon*	137
Banks of Dee, The	*Scotch Folksong*	30
Battle Hymn of the Republic		170
Birds of Passage	*Graben-Hoffmann*	152
Blue Bells of Scotland, The	*Mrs. Jordan*	233
Brooklet, The	*Graben-Hoffmann*	84
Bugle Song	*Gilchrist*	226
Busy Workmen, The	*Louise Reichardt*	64
Caller Herrin'	*Scotch Folksong*	224
Campbells are Coming, The	*Scotch Folksong*	235
Chapel in the Wood, The	*H. M. Schletterer*	27
Charlie is My Darlin'	*Scotch Folksong*	239
Child Awakening, The	*Bohemian Folksong*	43
Christmas Bells	*English*	199
Christmas Bells	*Mueller-Gilchrist*	128
Christmas Hymn	*Sir Arthur Sullivan*	155
Christmas Rose, The	*Hamma*	69
Columbia, the Gem of the Ocean	*D. T. Shaw*	208
Come, Fairies, Trip It on the Grass	*Parry*	212
Contented Heart, The	*C. J. Neefe*	203
Corn Song	*Bernhard Klein*	206
Daffodils	*German*	189
Daffodils, The	*E. Hermes*	38
Dancing Song	*Hungarian Folk-song*	50
Decoration Day	*Flemish Folksong*	188
Each Fearful Storm	*Sir John Stainer*	200
Easter Anthem	*Henry Carey*	240
Elapopeia	*Bohemian Folksong*	22
Evening Song	*Robert Volkmann*	71
Fairy Song	*Laib*	169
Falcon, The	*A. Conradi*	237
Farewell to the Woods	*Esser*	148
First Grass, The	*Schumann*	48
Flow Gently, Sweet Afton	*J. E. Spilman*	164
Flower Dances	*Folksong*	139
Flowers for the Brave	*Tschirch*	184
Four Seasons, The	*F. Clay*	18
Fox Hunt, The	*English*	190
Good Night	*Nägeli*	158
Good Night	*Taubert*	92
Goodness of God, The	*Edward Grell*	70
Green for the Mountainside	*Tyrolese Song*	132
Gypsy Song	*Schubert*	187
Happy Farmer, The	*Schumann (Arr.)*	192
Hardy Norseman, The	*Norse Song*	54
Hark ! Hark ! the Lark	*Dr. Cooke*	98
Harvest Home	*Macfarren*	218
Hear Us, Lord	*Mendelssohn*	114
Heather-Bloom	*Folksong*	107
Hills of Tyrol, The	*J. Thümmel*	26
Ho ! The Wild Wind	*Heale*	120
Holy, Holy, Holy	*J. B. Dykes*	231
Home, Sweet Home	*Irish*	157
House in the Wood, The	*E. Hermes*	35
How Cheerful Along the Gay Mead	*Dr. Arne (Arr.)*	65
How Sleep the Brave	*Arr. from Cotta by Sering*	14
Hunt, The	*Pearson*	63
Hush-a-by, Baby	*F. L. Lorraine (Arr.)*	19
Hush-a-by, Darling	*Ancient Lochaber Lullaby (Arr.)*	49
In April (A Round)	*Gilchrist*	21
In May	*H. Kurth*	124
In the Tempest	*G. Tyson-Wolff*	87
In the Wood	*Ignaz Heim*	90
In the Woodland	*Adalbert Aberkee*	117
In the Woods	*Mendelssohn (Arr.)*	51
Isle of Beauty	*Irish Folksong*	159
Joys of Spring	*M. Vogel*	94
June	*Danish Tune*	211
Keller's American Hymn	*M. Keller*	182
Kelvin Grove	*Scotch*	167
Keys		
A major		52
A flat major		72
A minor		9
B major		76
B flat major		46
B minor		41
B flat minor		81
C major		8
C minor		61
C sharp minor		67
D major		40
D flat major		80

TITLE.	COMPOSER.	PAGE.
Keys (*Continued*).		
D minor		29
E major		66
E flat major		60
E minor		17
F major		28
F minor		73
F sharp minor		53
G major		16
G minor		47
G sharp minor		77
King in Thule, The	*K. F. Zelter*	129
Lament for the Summer, A	*Gilchrist*	146
Lead, Kindly Light	*Dykes*	201
Lift Thine Eyes	*From "Elijah," Mendelssohn*	110
Lordly Gallants	*Dr. Callcott*	180
Lullaby	*Lithuanian Folk-song*	31
March	*Chadwick*	176
Marines, The	*J. Danby*	198
Marseillaise Hymn		222
May	*A. Bilteter*	100
May	*B. Lachner (Arr.)*	236
May Song	*J. C. Willi*	55
Meadow is a Battlefield, The	*Eleanor Smith*	88
Minstrel's Request, The	*Tauwitz*	44
Morning Hymn	*English*	138
Morning Song	*Abt*	78
Music	*Louise Reichardt*	32
My Heart's in the Highlands	*J. M. Courtney*	150
My Native Vale	*E. H. Turpin*	79
My Normandy	*F. Bérat*	39
Night	*Fr. Hegar*	112
Night Sinks on the Wave	*Henry Smart (Arr.)*	116
Nightfall	*Methfessel*	223
Nightingale, The	*Mendelssohn (Arr.)*	108
Norse Lullaby, A	*Gilchrist*	140
Now Thank We All Our God	*Martin Rinkart*	232
O, Country Great and Glorious	*Schumann*	45
O Hemlock Tree	*Folksong*	144
O Lord, Another Day is Flown	*Isaac Smith*	156
O Lord, Our God, Thy Light and Truth	*J. Clark*	156
October	*German Air*	130
Old Winter	*Eleanor Smith*	168
Our Country	*B. Klein*	173
Peaceful Slumbering	*Stephen Storace*	56
Pibroch of Donnel Dhu	*Scotch Folksong*	221
Praise of the Creator	*Ancient Jewish Melody*	20
Praise Ye the Lord	*Wohlfahrt*	12
Primrose, The	*A. Randegger*	62
Rising of the Lark, The	*Welsh*	178
Santa Lucia	*Neapolitan Boat Song*	82
Sir Hugh de Bray	*B. Klein*	166
Snow Melts Fast, The	*Gilchrist*	106
Snow, The	*L. M. Farnsworth.*	128
Snowflakes	*Gilchrist*	153
Song after Labor	*Reichardt (Arr.)*	160
Song of Praise, A	*Gruenberger*	19
Spanish Gypsy, The	*Spanish Folksong.*	36
Spinning Song	*Haydn (Arr. by Palme)*	123
Spinning Song	*J. Rheinberger*	104
Spirit of Song, The	*Carl Häser*	118
Spirit of the Summer-time	*Old Irish Folksong*	7
Spring	*Gilchrist*	59
Spring Song	*Gade*	74
Spring Song	*Mendelssohn (Arr. by Palme)*	126
Spring's Journey, The	*L. Spohr*	234
Spring-time is Returning	*Welsh*	179
Star-Spangled Banner, The	*Samuel Arnold*	228
Stay So, Sweet Season	*Chr. Seidel*	119
Summer Days	*Eleanor Smith*	33
Summer Days are Coming, The	*R. Schalm*	162
Summer Morning, A	*M. Hauptmann*	58
Swallow, The	*H. M. Schletterer*	75
Swinging the Hammock	*K. v. Winterfeld*	102
Tenting on the Old Camp Ground	*Walter Kittredge*	174
Thoughts in Autumn	*Gilchrist*	42
Twilight at Sea	*Graben-Hoffman*	185
Under the Greenwood Tree	*Old English*	202
Vesper Hymn	*D. Bortniansky*	12
Wake to the Hunting	*B. Mansell Ramsey*	24
Wandering	*Gruenberger*	204
Wandering	*L. Liebe*	230
Watch on the Rhine, The	*Wilhelm*	161
'Way Down Upon de Swanee Ribber	*Foster*	210
We Be Three Poor Mariners	*Old English*	135
We March Away	*Julius Stern*	216
Weel May the Keel Row	*Folksong of Northern England*	191
Welcome to May	*Abt*	145
Welcome, Wild Northeaster	*Jaspersen*	186
Which is the Properest Day to Sing?	*Adapted from Arne*	196
Who Hath Built Thee, Lovely Wood?	*Mendelssohn (Arr. by Palme)*	15
Who Loves the Trees Best?	*Eleanor Smith*	109
Why Lingers my Gaze?	*Welsh*	172
Wild Huntsman, The	*German*	134
Wind of May	*W. Speidel*	91
Winter	*Pelham*	238
Wood Thrush, The	*Hatton*	96

THE BEST MUSIC BOOKS AND SUPPLEMENTARY PUBLICATIONS

FOR SCHOOLS, CLASSES, AND CHORUSES

FOR ELEMENTARY GRADES

The Modern Music Series

This course covers the work from the Primary Grades through the High School. It is complete in itself, contains abundant material for singing and for sight-reading practice, and comprises the best collection of beautiful songs for children closely related to exercises suitable for drill and technical study.

A PRIMER OF VOCAL MUSIC (For Primary Grades).
A FIRST BOOK OF VOCAL MUSIC (For Third and Fourth Grades).
A SECOND BOOK OF VOCAL MUSIC (For Fifth and Sixth Grades).
ALTERNATE THIRD BOOK OF VOCAL MUSIC (For Seventh and Eighth Grades).
COMMON SCHOOL BOOK OF VOCAL MUSIC (For Village and Rural Schools).

The New Normal Music Course

Systematic, progressive, and complete, furnishing books for every grade and variety of school and class instruction in vocal music.

The Cecilian Series of Study and Song

By John W. Tufts: Book I., Book II., Book III., Book IV. The Common School Course (abridged or complete).

FOR HIGH SCHOOLS

The Halcyon. By Leonard B. Marshall. A delightful collection of songs and choruses, a variety of voice arrangements, and with much to interest young basses.

Beacon Song Collection, No. I. By Herbert Griggs. Over 120 choice songs, hymns, and choruses, largely from the works of the great composers.

Beacon Song Collection, No. 2. Contains only such choruses as a high school can render effectively and with enjoyment.

The Euterpean. By John W. Tufts. A collection of choruses, quartets, and part songs from the best musical literature.

Songs of Life and Nature. For normal schools, girls' schools, and classes.

The Beacon Series

(OCTAVO MUSIC)

Comprising choice compositions, original and selected, competently edited for schools, classes, and choruses, together with selections from the masses, oratorios, and operas of the great composers.

Our Descriptive Catalogue of Musical Publications furnishes full descriptions of our Music Books and Vocal Selections, with introductory prices; also full information concerning "The Synthetic Method for the Pianoforte." Mailed free upon application.

SILVER, BURDETT & COMPANY

NEW YORK BOSTON CHICAGO PHILADELPHIA